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At the International Meeting on Film and Television Teaching held in Norway in 1962, experts and specialists from 18 countries came together to discuss aims, methods, and means whereby people, especially the young, would be helped to deepen their enjoyment of the cinema and television. The resulting study attempts to fill the need of teachers of film appreciation in different countries. It attempts to assess in what manner, and to what extent, the techniques of teaching a critical approach to television entertainment differ from those already in use for teaching about the film. Several papers prepared for the Meeting are reproduced in part or in full in the appendices. They are concerned with teaching appreciation of films and television, television as an art and as an instrument for communication, with production of screen teaching materials and international exchange of these, with teacher training in this subject area, and with a description of the International Centre of Films (Cinema and Television) for children. A list of materials for education in films and television is appended. A course syllabus is included. (GO)

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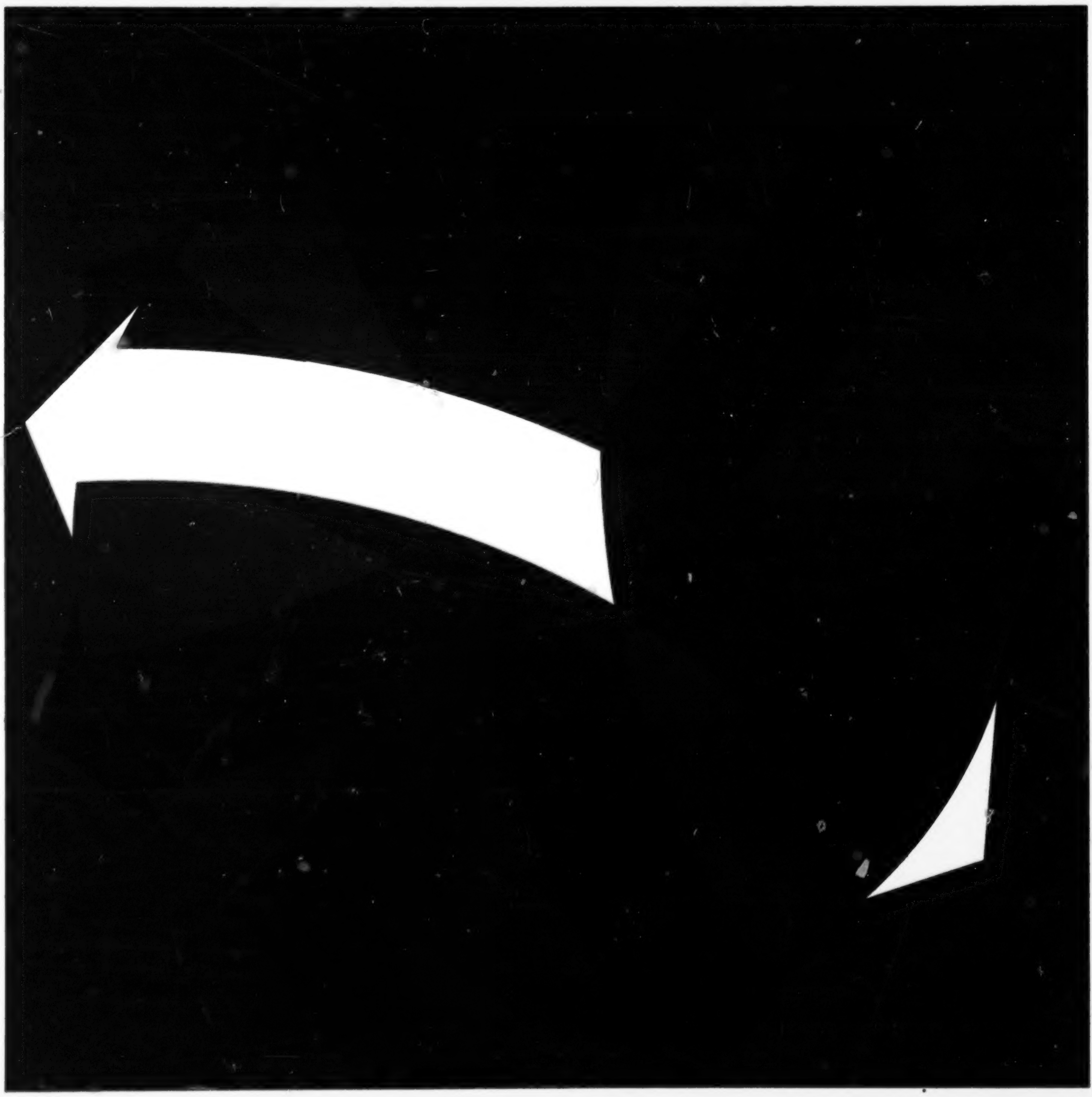
No. 42

Screen education

Teaching a critical approach to cinema and television

Reports and Papers on Mass Communication



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Screen education

Teaching a critical approach to cinema and television

A study by A.W. Hodgkinson

deriving from
the International Meeting on Film
and Television Teaching
organized at Leangkollen, Oslo, Norway
in October 1962
by the International Centre of Films
(Cinema and Television) for children
with the technical and financial
support of Unesco
and papers written for the meeting
by A.P. Higgins B.A. Evelina Tarroni,
Siegfried Mohrhof, Elsa Brita Marcussen

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PREFACE

To some extent, the present publication can be regarded as answering a need expressed in a previous Unesco book on the subject of teaching film and television appreciation. In the preface to "Teaching About the Film", by Dr. J.M.L. Peters, the following passage occurs: "The evidence now available would seem to indicate that the next stage of development should be for teachers in different countries who engage in teaching film appreciation to share their experiences and to work out together pedagogical methods which could be generally adopted, as well as for an attempt to be made to assess in what manner, and to what extent, the techniques of teaching a critical approach to television entertainment differ from those already in use for teaching about the cinema film."

The "stage of development" referred to above was reached at the International Meeting on Film and Television Teaching, held at Leangkollen, near Oslo, Norway, by the International Centre of Films (Cinema and Television) for Children, with the support of Unesco. However, while the present publication records the essence of what happened at that meeting and reproduces as appendices much of the most important documentation arising from it, the following study is primarily a personal evaluation by its author (Mr. A.W. Hodgkinson) of, first, the reasons why encouraging attitudes of discrimination towards the mass media should be regarded as a challenge to educators in what may become known as the "Telstar era", and second, the forms which screen education should take both inside and outside the school. On the basis of the arguments of this study and the recommendations that were arrived at in Oslo, it would seem that the stage of international development to be expected next may lie in the direction of introducing screen education into the regular school curriculum and training teachers for their new task - in each case, however, according to national, and even local, requirements.

An example of the growing interest in screen education may be seen in the career of the author of this study. A professional teacher personally devoted to inculcating film and television appreciation in the classroom for a number of years, a founder and an officer-bearer of the Society for Education in Film and Television in the United Kingdom, and sometime Education officer of the British Film Institute, Mr. Hodgkinson was invited by the Finnish National Centre of Films for Children to visit Finland on a lecture tour in 1963 to spread the idea of screen education in the major cities of that country. He has since gone to the United States to teach the subject of Film at Boston University for a year.

While Unesco associates itself with the general purpose of screen education - that is, arousing a more discriminatory approach to the visual media - and in particular with the positive measures in this regard so far taken by the International Centre of Films (Cinema and Television) for Children, it must be made clear that any opinions expressed in this study are those of the authors concerned and not necessarily those of Unesco.

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FOREWORD

The International Meeting on Film and Television Teaching held at Leangkollen in October 1962, brought together experts and specialists from eighteen countries to discuss aims, methods and means whereby all people, especially the young, could be helped to increase and deepen their enjoyment of the cinema and television. Several papers were prepared for information and discussion. Some are reproduced in part or in full as appendices to this study. The recommendations of the meeting, under seven heads, are also appended.

This study does not pretend to be a report of the proceedings at Leangkollen. Rather is it intended as a first attempt to define and justify the theory and practice of what, since Leangkollen, has become accepted as an international term - "screen education" - and to relate it to those other views on education and mass communication which have affected its development, with particular reference to the United Kingdom.

The stimulus for the Leangkollen Meeting was twofold: on the one hand, the development of international contacts in the field of "film teaching" had reached a point where a clearer definition of aims and purposes was possible; on the other, there was growing concern to discover what educationists could, and should, do about the increasingly powerful medium of television. The British Society of Film Teachers, feeling that the two screen media ought to be regarded as allied, if not identical, had changed its name to the Society for Education in Film and Television, thus widening its interests and, in the course of five years, developing the notion of "screen education" which it took to Leangkollen. The society's then Chairman, A.P. Higgins, had, at the request of Unesco, prepared the long and valuable paper on the teaching of television which is reproduced as Appendix I. As will be seen, Mr. Higgins subscribes to the view that, fundamentally, television is closely allied to film.

On the other hand, certain other educationists (notably Dr. Evelina Tarroni of Italy, whose paper on the aesthetics of television is also reproduced) (Appendix II) stress the differences between the two media, and develop a theory of education derived from a consideration of television alone.

I do not claim that these two viewpoints were satisfactorily integrated at the Leangkollen Meeting. But I think it is possible to arrive at general agreement on what "screen education" should be, taking as a starting point either films or television, or both.

It is in the hope that we may all reach this agreement that I have prepared this study. It derives largely from the papers, discussions and contacts which came to me at Leangkollen, but also from numerous other sources. I have quoted extensively from many of these sources, but also wish to acknowledge the several influences on this study of individuals and organizations all over the world. Many of them will find their ideas reproduced here without acknowledgement yet with, I hope, some degree of assimilation. I am deeply grateful to all - especially to those hundreds of children whose influence on me during my years of teaching has been the strongest and the most inspiring.

London, 1963. A.W. HODGKINSON

CHAPTER ONE

COMMUNICATION AND THE SCREEN LANGUAGE

I write these words. You read them. This study is an act of communication. We are able, you and I, to take part in this act of communication because we share a common language. If we do not, if you are reading this in some language other than English, then a third person - a translator - will have had the task of acting as go-between, of absorbing my thoughts and displaying them again in a different arrangement of symbols.

To say that we share a common language means that, at some time or another, both you and I have agreed, with millions of other people, that certain symbols shall stand for the same thing. For example, that the following arrangement of signs:

TABLE

shall indicate a flat surface which is normally supported on legs and maintained parallel to the ground.

Even with such an elementary example as that of "table", there is considerable lack of certainty about what I am trying to convey to you. What sort of table do I have in mind? What is it made of? What shape? How many legs? Etc., etc. No matter how hard I try, however careful my description, however many words I use - and no matter how hard *you* try, whatever efforts of imagination you put forth - we shall never succeed in passing *completely* from my mind to yours the impression I have at this moment of the particular table before which I am sitting as I write these words. Communication can never be perfect.

But if I were to abandon the attempt to describe my table in words alone and resort to another language - that of pictures - communication might be more satisfactory. I could, for instance, make a sketch. Even better, a photograph printed here (preferably in colour) would convey to you all the *necessary* information about the table - its shape and material, function, and (by reference to other objects in the photograph) its relative size and position in the room.

Mankind, indeed, makes use of several languages, several media of communication, of which written words, sketches and printed photographs are but three.

We assume that men first communicated by means of facial and bodily contortions and animal-like sounds. Such methods sufficed to convey basic messages such as hatred, liking, the need for food and so on. The frown, the smile, the clenched fist and similar mimes and gestures remain with us today, as do also tactile and other sensific means of communication - caresses and the use of perfumes, for example. The language of *mime* still remains the only truly universal language and has been elevated into an expressive art form.

Speech has been called "man's most impressive communications invention". By agreeing that certain vocal sounds should stand as symbols, and by gradually developing structural patterns for those sounds, we have created several superbly flexible and sensitive languages - too many, indeed, for today's global society.

When we consider *writing*, it seems likely that two differing sets of symbols evolved. One began as a form of drawing, the picture of a thing standing as a symbol for the thing itself. The other developed into a synthetic system in which letters stand for sounds and are then built up in a sequence to represent the sound of words - themselves symbols. Alphabetical systems of writing are therefore one further stage removed from reality than picture writing.

Since this study is concerned with films and television, themselves fundamentally pictorial media, it is picture writing which concerns us most. But we find that, despite its nearer relationship to reality, its ability to provide symbols which frequently resemble the things for which they stand, it has been used less for communication purposes than the alphabetical systems.

For centuries, the *word*, written, later printed, has dominated Western cultures and determined their traditions. Indeed, it is the means of formulating ideas, of imparting them, of discussing, arguing and enforcing them, of preserving them for others. Of course, it is ideally suited for these purposes, and can never be superseded. This study, obviously, could not have been conceived nor executed in any other form than that of words.

Fundamentally, the drawback of pictures for purposes of communication has been threefold:

(a) The difficulty of *production*. Human beings can learn relatively easily to produce words orally, for immediate communication: they need no apparatus outside themselves in order to speak. The corresponding facility, of producing "pictures" with one's body - mime - is less developed, since the use of words renders it unnecessary. (It is fascinating to note, however, how expressive the faces and bodies of deaf mutes can become - the film *Thursday's Children* illustrates this movingly.)

(b) The difficulty of *reproduction*. Whereas the ability to *write*, although not acquired quickly, is a skill accessible to most, if not all, of us, the skills of drawing and painting have for centuries been neglected by the majority. Unless they are actively fostered, either by society or - in relatively rare cases - the individual's own drive towards these modes of self-expression, they fall into disuse. Indeed, even where no alphabetically written words existed to challenge communication by drawing, the drawings seem to have deteriorated into conventional symbols for words themselves (e.g. Chinese and the Australian aboriginal languages).

(c) The difficulty of interpretation. Paradoxically, the closer symbol resembles reality, the less the opportunity to invest it with the creator's own meaning. It remains, like the real object itself, open to the interpretation placed upon it by the observer, an interpretation which may be far from what its creator intended. To varying extents, words themselves are open to misinterpretation, as we all know. Being more flexible, however, they can be so arranged as to reflect reasonably accurately the communicator's ideas. This is because all verbal languages have grammars - sets of rules built up by centuries of use and accepted by all who use the language. Pictures, although susceptible to distortion and manipulation, remain more intractable than words, and the rules governing their use - their "grammar" - although they exist, are less clearly defined or accepted.

The problem of the agreed interpretation of pictures is touched on in an article by John Berger in the English newspaper The Observer, of 24 February 1963:

"The truth is that photography, invented at a time when there is so little agreement about what is significant in human affairs, has never yet come fully into its own. To realize its possibilities, photography needs a public whose initial approach to reality is shared and agreed. When we have achieved a more integrated form of society, photography will become a widely accepted form of art, and instead of just being used as a kind of sensational bait, it will supply us with our basic vocabulary of charged, meaningful images."

For centuries, pictorial forms of communication suffered an eclipse: from being central objects of tribal culture (cave paintings, totems, etc.) and important means of religious and aesthetic education (church murals, tapestries, cathedral carvings, etc.), they became relegated to mere forms of static decoration (albeit, in their highest forms, conveyors of much emotional and aesthetic stimulation and satisfaction). Words flourished. With the advent of printing, they spread their influence wider and wider. The printed word began even to supersede the spoken word in certain cultures. The era of "mass communicaton" had begun, and it began with printed words.

"The book, by isolating the reader and his responses, tended to separate him from the powerful oral influences of his family, teacher, and priest. Print thus created a new conception of self as well as of self-interest ... Printing also created new literary forms and altered ideas of literary style ... After the flowering of dramatic poetry during the Elizabethan Age, the printed page substituted for the theatre, and millions of schoolchildren came to know Shakespeare only through this form ... in schools, print shifted the emphasis from oral to written and visual communication ... In short, for 400 years Western civilization has lived in what has been characterized as the 'Age of Gutenberg'".(1)

But mass communication did not reach full development until the middle of the Nineteenth century when the printed word had to compete with other means of communication - other languages. Lithography and various techniques of reproducing pictures, coupled with photography, a new method both of reproduction and production, have flooded our world with pictorial images. The phonograph, radio and later inventions for recording sound have begun to restore the spoken word to some of its former ascendancy: they have invested music with new potentialities and have given rise to another language: the meaningful creation and juxtaposition of natural and artificial sounds. (The fact that the "grammars" of these languages also are but little developed does not invalidate their claim for use as media of communication.)

Finally - and I use this word only because it is difficult to envisage a further stage of development - came the greatest development of all: the pictorial reproduction of movement, first by means of optical toys such as zoetropes and praxinoscopes, then through the cinema and, within the lifetime of most of us, television. Television - "farsight" - represents (so far as we can tell) the ultimate extension of man's major sensory organs, his eyes and ears.

"Today man has developed extensions for practically everything he used to do with his body. The evolution of weapons begins with the teeth and the fist and ends with the atom bomb. Clothes and houses are extensions of man's biological temperature control mechanisms. Furniture takes the place of squatting and sitting on the ground. Power tools, spectacles, TV, telephones, and books which carry the mind across both time and space are examples of material extensions."(2)

Throughout the centuries, artists had grappled with the problems of depicting spatial and temporal motion. Conventions for both had been essayed and developed, but pictures remained on the whole a static language, presenting for contemplation only frozen instants of perception. To have not one, but two new dimensions added to a language (for moving pictures can show not only movement in space, but also in time) has naturally created difficulties and confusion. What remains for wonder is that, within so short a space of time as 50 years, such outstanding feats of communication and works of art should have been achieved in such a complex medium.

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(1) Neil Postman. Television and the Teaching of English. New York, Appleton-Century-Crofts Inc., 1961.

(2) Edward T. Hall. The Silent Language. New York, Doubleday & Company, 1959

Yet this new language - which I shall call "screen" in order to embrace both cinema and television - has absorbed into itself several others. The modern film makes use not only of moving pictures, but of colour, music, speech and sound effects. Television (although lacking colour in most countries) has even begun to adapt for use printed words, making them move and twinkle, flow and reform in a series of new mobile patterns. The messages conveyed by this new method may be trivial in the extreme - USE BLOBBO - but the implications are of what Dr. Antoine Vallet has called "total language":

"... a language especially rich which has at its disposal, all the systems of signs, sensory and concrete, abstract and intelligible: animated visual images, sounds (effects and music), symbols (spoken or written) of the current language. A sound, talking film is therefore completely in this 'total language', and permits the study of all its elements, of all the systems of signs. Compared with this total language, other languages employ only some sign systems: the sound language uses noises, music, rhythm, intensity: with all the evocative and affective force which they can deploy, photography and painting (in their various uses - decoration, documentation, publicity, etc.) have the power of attraction which results from the virtual presence of the object: the language of words (with their intellectual significance, with their imaginative and sentimental content, with the movement and rhythm of phrase and sentence) is an instrument of analysis whereby the mind may penetrate the nature of beings and things, take possession of them and completely realize itself."(1)

For practical purposes, it seems to me that Dr. Vallet's concept, whilst theoretically apt, is too universal to apply to the present position. My own suggestion - more immediately practicable, I venture to submit - is embodied in a prophecy I made in 1959:

"In twenty years' time there will not be one separate medium called 'film' and another called 'television'. The two industries will have completed that getting together which has already nearly been accomplished ... The viewer, whether at home or in the 'salle de projection', will have no means of knowing which method of presentation is being used. (Even today, children speak of all television programmes as 'films'.) And the teacher of the future will have the choice of two 'languages' in which to specialize: written word language and screened picture language. Film and television, as we know them today, will each have fallen into its place as part of that wider 'screen medium': the language of moving pictures, accompanied by sounds and projected on a screen. (Unless, of course, events move so rapidly that the screen itself becomes obsolete, and 'electronic sculpture' enables three-dimensional images to be projected into space. And even this would not invalidate my argument - merely reinforce it.)"(2)

Let us revert for a moment to the example of the "table". We saw earlier that a coloured photograph met all the necessary requirements for conveying this very simple concept to you. But suppose I had wished to communicate with you about my baby daughter. The language of the screen would enable me to present, not only her shape, colour and size, but her movements and voice. Moreover, by a sensitive use of other elements of the screen language, I could convey to you (e.g. by editing, by my commentary, by the use of music) my emotions and feelings concerning her. Such a film, or television transmission, might indeed give the viewer a closer understanding of my relationship with my daughter than might be achieved by his actual presence here, at this moment, with us both. Such is the potential power of the screen language.

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(1) Dr. Antoine Vallet, L'écran et la vie, No. 11, Brussels, March 1963.

(2) A.W. Hodgkinson, "The Same, Only Different". Film Teacher's Handbook. London, Society for Education in Film and Television, 1959/1960.

CHAPTER II

THE CHALLENGE TO EDUCATORS

The development of the screen media falls into line with the development of other mass media. Each new stage, occasioned by the invention or improvement of a technique, leads to a greater degree of what Raymond Williams has called "multiple impersonal transmission". When communication was mainly by word of mouth, face to face as it were, communication was truly a two-way process.

"[In the Middle Ages] most of the entertainment in the form of fiction (stories, folk tales, etc.) which was available to children was what they heard from senior members of their own families. The children's unsophisticated reactions of alarm or pleasure at the tales they heard might encourage the storyteller to soften or expand the story as it developed. As far as specialized entertainment services were concerned, adults depended on ballad singers, minstrels, jesters and groups of actors. From them they heard the folk tales, fairy tales, morality stories, and so forth which constituted the non-clerical forms of entertainment ... News and other information was similarly transmitted through face-to-face communications in feudal Europe. The market place, the inn, provided the location. Travellers, merchants, seamen, soldiers, etc. transmitted news to the general public in this way, while for the nobility and clergy special couriers brought information in person ... The listener registered pleasure, boredom, scepticism, excitement, blunt disbelief, or some other reaction to what he heard. The communicator - whether storytelling grandpa, the court jester, the newly returned veteran of the Crusades, or the travelling troupe of actors - could *see* and *feel* and *hear* the emotional response of his audience. On the basis of this feedback, he could and usually would modify his content if necessary in order to achieve the desired effect in later renditions. From the listeners' viewpoint, this interplay permitted direct - even intimate - 'controls' on the communicator. His performance was subject to immediate review. His responsibility was personal, direct and unshiftable."(1)

The development of printing reduced considerably the personal quality of communication, but its full effect was not to be felt until the Industrial Revolution and the spread of literacy.

"Communications began to be mechanized, began to be a business. Now if the storyteller's readers threw his book into the fireplace in disgust, he didn't know it. There was no direct feedback. The readers had lost their direct control over those who spoke to them through the medium of the printing press."(2)

The responses to mass entertainments have themselves increasingly become *mass* responses, as carefully engineered indeed as the entertainments themselves. No longer do we have an artist, or groups of artists, communing with individuals or small groups. Today, the dawn of the era of instant, direct, visual and aural communication finds the communicator almost entirely deprived of feedback. Instead, his message *and* the response to it are both determined to an increasing extent by a third party - the sponsor, the *entrepreneur*, the middleman.

Raymond Williams, whose book *Britain in the Sixties - Communications*,(3) is a valuable contribution to the study of the mass media, distinguishes two major factors in the modern history of communications. First, he mentions the remarkable expansion of audiences of all kinds: "The whole process has the effect of a cultural revolution." He goes on: "At the same time ... there is the widespread dependence on advertising money, which leads to a policy of getting a large audience as quickly as possible, to attract and hold advertisers ... All the basic purposes of communication - the sharing of human experience - can become subordinated to this drive to sell."

Williams suggests that the intermediaries - the controllers of the media - have become or are becoming the most important parties to communication: "Instead of a new culture emerging, a synthetic culture - meeting and exploiting the tensions of growth - will be devised for a quick sale ... There will indeed be expansion but there will be no real growth."(4)

There is, he suggests, a double danger to the contributors in this development. They may be neglected because they do not fit into the communications system - in this case they are liable to turn in upon themselves or to a *coterie* cut off from the social mainstream - or an attempt may be made to fit them into the system.

A theory could be advanced, with considerable evidence to support it, that much the same forces are at work in all fields of mass communication, and that basically, the effect of these forces is to increase audiences to the maximum while reducing their receptivity and response as nearly as possible to that of a single, simply satisfied "consumer".

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(1) Dallas W. Smythe. "Some Observations on Communications Theory" in *AV Communication Review*, Washington, Winter 1954.

(2) *Ibid.*

(3) London, Penguin Books, 1962.

(4) *Ibid.*

Professor Richard Hoggart(1) sums up the danger inherent in such a "mass culture":

"We are seeing more and more, and in increasingly subtle ways, a public processing of experience ... I think this processing is a threat to freedom no less dangerous - though less evident - than those we are used to talking about. Its intangibility is part of its strength. It can allow an apparent freedom, and indeed variety: yet both have lost their value. It recalls those tins of 'processed peas', peas that are greener than any fresh from a pod and uniformly tasteless ...

The danger ... is not that mass culture will be crude and raucous, full of sex and violence ... The real danger is that a successful mass culture will be too damned nice, a bland muted processed institutionalized decency, a suburban limbo in which nothing real ever happens and the gut has gone out of life."

Or, as Smythe puts it:

"One can almost take it as axiomatic that with a decrease in possible feedback there goes a proportionate decrease in the humanity of communications. I mean by humanity all of the kaleidoscopic diversity of human elements of strength and weakness, humour, pathos, spontaneity, candour, imagination and originality."(2)

In the world of those who control the mass media, one concept predominates - "the public". Sometimes it is broken down a little, and becomes "the man in the street", "the average viewer", "the consumer".

A desire to reduce all humanity to a conceptual entity is no new one. (Was it Ghengis Khan who wished that the whole world had but one head, so that he could strike it off with one blow?) Most of us fall victim to the lure of such superficial thinking at one time or another. It is much easier to consider the multitudes who inhabit our world, not as so many millions of individual souls, but as conveniently labelled groups - teenagers, young adults, Indians, Communists, Negroes, Jews. From this, it is but one step to the stereotyped concept - "the Communist", "the Negro", "the Jew", "the capitalist".

The major defence of mass entertainment providers has been that they are "giving the public what it wants". (Note the use of the singular form.) Elaborate systems of "consumer research" have been devised to discover exactly what this desideratum may be. Films may be judged successes or failures according to their "box office returns": television series may be tailored, extended, or ruthlessly cut short, according to their "ratings".

The merits and demerits of this claim were carefully explored by the 1960 Committee On Broadcasting (the Pilkington Committee), which investigated the future position of television and radio in the United Kingdom. In its report,(3) the committee concluded:

"'To give the public what it wants' seems at first sight unexceptionable. But when applied to broadcasting it is difficult to analyse. The public is not an amorphous, uniform mass: however much it is so counted and classified under this or that heading, it is composed of individual people: and 'what the public wants' is what individual people want ... Some of our tastes and needs we share with virtually everybody: but most - and they are often those which engage us most intensely - we share with different minorities. A service which caters only for majorities can never satisfy all, or even most, of the needs of any individual. It cannot, therefore, satisfy all the needs of the public ...

No one can say he is giving the public what it wants, unless the public knows the whole range of possibilities which television can offer and, from this range, chooses what it wants to see ... If viewers - 'the public' - are thought of as 'the mass audience', or 'the majority', they will be offered only the average of common experience and awareness: the 'ordinary': the commonplace - for what all know and do is, by definition, commonplace. They will be kept unaware of what lies beyond the average of experience: their field of choice will be limited ...

In summary, it seems to us that 'to give the public what it wants' is a misleading phrase: misleading because as commonly used it has the appearance of an appeal to democratic principle, but the appearance is deceptive ... If there is a sense in which it should be used, it is this: what the public wants and what it has the right to get is the freedom to choose from the widest possible range of programme matter. Anything less than that is deprivation."

So far we have been considering the media of mass communication mainly in relation to society as a whole. Let us now look at film and television with special reference to children.

In education, as elsewhere, it is quite common for stereotypes to creep into our thinking. Particularly pervasive are such expressions as "the child", "the child audience", "the young viewer" etc. Yet we know there is no such entity as "the child": there are only children, each distinct and different. Indeed, it is difficult to draw a clear line even between "children" and "adults". The fact is that we are all children in some respect or other. Children are people, people are children, only some are more "grown up" than others.

Unthinking use of stereotypes may equally lead educationists into dangerous and arrogant habits of mind. When stereotyped thinking about people is indulged in, generalizations abound, each containing a dangerous germ of truth to give it a rational appearance. Side by side with the providers' generalizations about "the public" march the equally generalized condemnations of films and television as "noisy", "violent", "sexy", "bad for children", and so on. Such blanket condemnations, so frequent in the past (and indeed applied to each new form of public entertainment as it came along), are decreasing in number and virulence, and need not concern us here. But it is apposite to consider some of the more thoughtful charges made against the mass media in respect of their effects on what I regard as safer to call "immature minds".

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(1) "The Quality of Cultural Life in Mass Society", paper delivered at the 1960 Congress for Cultural Freedom Conference in Berlin.

(2) Op. cit.

(3) London, Her Majesty's Stationery Office, 1962. Cmd. 1753

Thus, the Report of the Departmental Committee on Children and the Cinema(1) - the Wheare report - made criticisms a decade ago which many people would regard as equally appropriate today:

"A large number of films are exposing children regularly to the suggestion that the highest values in life are riches, power, luxury and public adulation ... According to these films ... you can be happy without much effort or hard work, so long as you have a lucky star, or an influential patron or some brand of personal glamour which you are prepared to capitalize without much restraint of conscience. This general kind of easy and selfish philosophy is fringed with other supporting illusions, involving the distortion of history and biography and of people of other nations and their national heroes... We are convinced that the regular portrayal of false values is more pervasive and dangerous than the depiction of crime or impropriety."

For the advocates of screen education, it is significant that the Wheare report went on:

"We have no short-term remedy to suggest for this problem of false values. No kind of classification or prohibition is likely to make much difference in this case. Only a more discriminating public will reduce the demand for this kind of skilfully contrived rubbish."

The Nuffield report, "Television and the Child",(2) devoted several chapters to the effect of television on children's values and outlook. Although the overall picture was perhaps less discouraging than that painted by the Wheare report, it contained many of the same elements:

"The most important feature that emerged is the consistency of the view of life and of values offered ... essentially an urban upper middle and upper class society ... the professions, big business and journalism are desirable occupations which good people hold more often than others; manual workers lead less exciting, more humdrum lives.(3)

Viewers seem to be affected by the materialistic outlook inherent in many television plays. When considering what sort of adult they themselves would like to be, they tend to think more of the things they would like to own than of personal qualities or the work they would like to do ..."

The Nuffield report, like the Wheare report, referred to the cumulative effects of repetition:

"Television exerts an influence only where the views are put over repeatedly, preferably in dramatic form. Because television entertainment is built on contrast and the child sees many programmes, the effect of a single programme is likely to be slight. But the more the views are repeated - the more, for example, different serials on television present, with minor variations, the same values, the same attitudes about people - the more effective will their influence be."(4)

It also suggested some useful criteria for predicting the likely cumulative influence of television on children's outlook:

"They are more likely to be affected:

1. The more the views presented are stereotyped:
2. The more they are dressed up in dramatic form:
3. The greater the viewers' interest in that type of information:
4. The less complete their knowledge from other sources:
5. And the more responsive they are to the medium in general."(5)

Such criteria apply with equal force to the cinema. Both media present regular repetitions of certain basic concepts, frequently in a stereotyped dramatic form, to young viewers who are interested in this information, who have less easy access to other forms of knowledge and who are particularly responsive to the easily accessible screen. We are forced to conclude that their influence over young people is powerful - indeed rivalling that of the schools.

Or can they be made into allies? Is there an inherent hostility between education and the mass media, so that children find themselves the disputed bone between two warring dogs?

"It is vital that the many responsible people in communications should work as closely as possible with the educational services, and that teachers and educational administrators (who have often been prejudiced about the newer communication forms, frequently with good if partial reasons) should make a real effort to reciprocate."(6)

Since we can no longer pretend (if ever we did) that children can be isolated in a monastic seclusion from an inimical world until such time as they have been armed and armoured against it by introduction to "the finer things of life", it is surely time that we made some attempt to relate the education of our young to the world in which they are living and will grow up.

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(1) London, H.M.S.O, 1950, Cmd.7945.

(2) Himmelweit and others, London, O.U.P. 1958.

(3) This report was concerned mainly with television under the British Broadcasting Corporation. The advent of commercial television in the United Kingdom has brought with it a considerable broadening (on both channels) of the classes and occupations portrayed.

(4) Ibid.

(5) Ibid.

(6) Raymond Williams, op. cit.

The perspective for the future - and a short-term perspective it is - was described by Mrs. Elsa Brita Marcussen at the opening of the Leangkollen Meeting, quoting the words of an American technician:

"In ten years' time it is likely that one milliard people - or rather every nation on this earth - will be able to see the same TV programme - and even in colour - at the same time, and with a running, translated commentary which will make it understandable to all ... The choice offered to us will be enormous."

She went on:

"As you will have noticed, there are two words we meet over and over again - choice and to choose. The Telstar will twinkle brightly only if those who handle the powerful mass media offer us a choice, based upon the recognition of the power of film and TV to influence values and moral standards and to enrich the lives of us all. But the Telstar era also demands of the educationist that he, especially in his teaching of young people, be animated by a sense of duty to foster sensitivity and selectivity in order that they can all be enriched."

That children already accept what we may regard as a futuristic dream is well illustrated by an incident which occurred at my own school recently. A teacher was explaining the meaning of the word "folk tales" - stories handed on from person to person, people to people. "And how," she inquired, "do these stories spread around the world?" The answer from one boy was prompt and, for us, very much to the point. "Please, miss," he said, "by Telstar!"

We would do well to remember that we are already educating the citizens of 1984: also that, for them, the 1960s will perhaps have as much an air of antiquity as have the 1660s for us.

The challenge to educators is not only global but urgent in the extreme.

Leaving aside generalized and ineffectual condemnations, pleas for more censorship or repressive legislation (these, in my view, can only exacerbate the situation or, at best, provide only a temporary palliative), and resisting the temptation to ignore the whole issue, what practical and positive steps can we take to produce that "more discriminating public" which the Wheare report regarded as the only long-term solution?

CHAPTER III

FILMS AND TELEVISION - A SOCIAL ART

Before we can attempt to answer the questions raised at the end of the last section, we must consider another aspect of films and television - the claim that, either separately or together, they are forms (or a form) of "art", and that this alone justifies their inclusion in the educational curriculum as a special "subject".

In the U.K. at least, and this is probably true of several other countries, the first impetus towards teaching what was then called "film appreciation" came from those in education who encountered or rediscovered great films through the many film societies which sprang up and multiplied in the late forties and early fifties, largely as a result of the increasing availability of 16mm. projectors and prints. My generation was the first to have spent its formative years with the cinema as part of its normal environment, an easily accessible, novel and stimulating "window on the world". Books such as Roger Manvell's Film (first published in the U.K. in 1944 as a popular educational paperback) and Ernest Lindgren's Art of the Film (1948) gave respectability to our 16mm. rediscovery of youthful joys and pointed the way to the discovery of fresh treasures in the cinema repertory of other nations.

The latter book, indeed, defined an "aesthetic formula" for the cinema so persuasively and lucidly that, although this was largely based on the silent films of the 1920s, it inevitably became the "bible" of the film appreciation movement. The "screen classics" established as a result of this movement became international icons, to the worship of which we felt it our duty to call fresh young generations.

Within a short time, however, it was discovered that enthusiasm for what frequently appeared as dim, incomprehensible shadows on an ill-lit screen, accompanied (if at all) by the boom and mumble of inadequate sound in an acoustically unsuitable hall, was not easily kindled in young filmgoers, themselves nurtured on more modern fare, skilfully tailored to suit their own generation's special tastes and interests. True, an astonishing amount of the original impact came through from the early film masterpieces, confirming their claims to greatness and justifying our attempts to perpetuate their lustre. But frequently the teachers' attempts to prove and classify their quality by references to aesthetic "rules" met with a complete lack of acceptance from children conditioned to look at films as "entertainment" rather than "art"

"This distinction between art and entertainment may be much more difficult to maintain than it looks. At its extremes, of course, it is obvious. But over the whole range, is there any easy and absolute distinction? Great art can give us deep and lasting experiences, but the experience we get from many things that we rightly call art is quite often light and temporary ... Most of us can test this in our own experience. For, in fact, we do not live in these neatly separated worlds. Many of us go one day to a circus, one day to a theatre, one day to the football, one day to a concert. The experiences are different, and very widely in quality both between and within themselves."(1)

Ask a child to talk about the last film he saw and almost without exception he will start telling you what it was about. We teachers deplore this and use every known device to get him off the story and on to the acting, the direction, the lighting, the camera work - anything to avoid consideration of the message of the film, which as adults we know or suspect is unreal, superficial, commonplace, trivial - in fact childish. But the child is childish too, and the story to him is real and important. It is probably the only aspect of the film he has grasped - which is not surprising, considering that it is probably the only aspect the film makers have been concerned to put across.

It was clear that "film teaching" could not be restricted to instruction in, and demonstration of, the formal qualities of film art. Even if this were desirable it would, with many of the children whom we teach, prove to be impracticable if not impossible. With others, it would merely create another minority cult, divorced from the living stream of cinema and the vital, unruly flood of television.

At this point, it seems appropriate to quote the following:

"There is every reason to believe that the child is incapable of logical thought before about the age of fourteen and any attempt to force an early development of concepts is unnatural, and may be injurious.

The reality is a total organic experience, in which image and percept are not clearly differentiated, and to which anything in the nature of the abstract concept is foreign. Children, like savages, like animals, experience life directly, not at a mental distance. In due time they must lose this primal innocence, put childish things away. But what are they going to put in the place of the unified consciousness they have enjoyed? That is the fundamental question, and the only answer that modern civilization and its pedagogues can give is: a split consciousness, a world made up of discordant forces, a world of images divorced from reality, of concepts divorced from sensation, of logic divorced from life. At the best we can recover an integrated consciousness in our art, but even our art has been invaded by intellectual attitudes which destroy its organic vitality."(1)

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(1) Raymond Williams, op. cit.

My own experiences with modern children, maturing earlier than they did when Read wrote this, lead me to suggest that the age of logical thought is now lower - between 11 and 12, perhaps.

It is frequently argued that only those who can appreciate the subtleties and nuances of "great art" are entitled to it: that, in making works of art "popular", we are doing a disservice to the art itself. Such thinking either denies to the cinema a claim to be art, since its works are predominantly for a popular audience, or else pretends that only those works which have proved unacceptable to the popular audience can be regarded as great films. Raymond Williams makes a careful distinction between "minority culture" and "minority cult":

"The work of the great artists and thinkers has never been confined to their own company: it has always been made available to some others. And doesn't it often happen that those to whom it has been made available identify the tradition with themselves, grafting it into their own way of life?..

Again and again, particular minorities confuse the superiority of the tradition which has been made available to them with their own superiority, an association which the passing of time or of frontiers can make suddenly ludicrous. We must always be careful to distinguish the great works of the past from the social minority which at a particular place and time identifies itself with them.

The great tradition very often continues itself in quite unexpected ways. Much new work, in the past, has been called 'low', in terms of the 'high' standards of the day. This happened to much of our Elizabethan drama, and to the novel in the Eighteenth century. Looking back, we can understand this, because the society was changing in fundamental ways. The minorities which assumed that they alone had the inheritance and guardianship of the great tradition in fact turned out to be wrong. This mistake can happen at any time. In our own century, there are such new forms as the film, the musical, and jazz. Each of these has been seen as 'low', a threat to 'our' standards. Yet during the period in which films have been made, there have been as many major contributions, in film, to the world's dramatic tradition, as there have been major plays ... 'Low' equals 'unfamiliar' is one of the perennial cultural traps, and it is fallen into most easily by those who assume that in their own persons, in their own learned tastes and habits, they are the high tradition."(2)

It is perhaps the advent of television which is likely to hammer home the final nail in the coffin of the formalists. Whereas it was possible to distinguish and isolate an "aesthetic formula" for the cinema, to do so for television seems a singularly difficult and unrewarding task. As Dr. Tarroni says in her paper: "The Aesthetics of Television" (see Appendix II):

"The point is that with television, much more than with radio and the cinema, we come to grips with entirely new facts to which our mental processes are not accustomed. Our aesthetic concepts, which we have inherited from a 2,000-year old tradition, relate to works of art which are, so to speak, crystallized in solid material - marble, paper, canvas, etc.

But radio, cinema and television cannot be included in these traditional concepts. Here we are dealing with light and shade, vibrations of sound and light (especially in radio and television) which die away even as they come into being. Nothing remains of them. That is why we are tempted to deny their existence.

But we must try to weave a web that can capture these new experiences of life. In other words we need to find a new aesthetic formula for analysing their characteristics."

Dr. Koblewska-Wroblowa, in another paper commissioned for the Leangkollen Meeting, sees television only as a synthesis:

"Television takes many different elements from the visual and non-visual arts, such as theatre, film, rhapsodic theatre, recitation, music, literature, etc, and the end result of this process may be the development of a new artistic quality, the emergence of a special synthesis of several arts, which is different and new. As once many years ago the film made a synthesis of several arts, so nowadays television is making its synthesis and developing as a new art. It is easy enough to foresee that this new art will tend more and more to develop its own modes of expression, its own language, but it will remain the art which, above all, shows human beings and their emotions - and the beauty of language - dialogue and monologue."

Both Dr. Tarroni and Dr. Wroblowa conclude their studies by referring to television as a means of communication, a language:

"Television can be, and sometimes certainly is, an art; but it is also an instrument by which men can communicate and come to know one another." (Tarroni)

"This is the moment to begin the teaching of television's language in the same way as we teach our pupils to understand and appreciate the languages of literature and films." (Wroblowa)

And Tony Higgins, in his paper (Appendix I) recognizes that "it is necessary to distinguish not so much between film, live television and videotape recordings, but simply between various ways of using moving pictures with sound".

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(1) Herbert Read, Education Through Art, London, Faber & Faber, 1943.

(2) Op. cit.

Are we then to concern ourselves with an art, whether existing or merely potential, or with a language? Dr. Bertil Lauritzen, speaking at the 1958 London Conference on Film, Television and the Child, said:

"All means of expression - all media - can be developed in such a way that an art results. This has happened with film, it may happen with television. But art is one branch of the tree: the root is the medium itself in its broadest cultural aspect. I do not deny the importance of teaching the art - I regard it however as only one sector of the whole sphere."

But art is communication: it either conforms to, or creates, the "grammar" of the language. Raymond Williams makes this clear:

"If the common language and the conventions exist, the contributor tries to use them as well as he can. But often, especially with original artists and thinkers, the problem is in one way that of creating a language, or creating a convention, or at least of developing the language and conventions to the point where they are capable of bearing his precise meaning ...

While any man is engaged in this struggle to say new things in new ways, he is usually more than ever concentrated on the actual work and not on its possible audience. Many artists and scientists share this fundamental unconcern about the ways in which their work will be received. They may be glad if it is understood and appreciated, hurt if it is not, but while the work is being done there can be no argument. The thing has to come out as the man himself sees it ...

The challenge of work that is really in the great tradition is that in many different ways it can get through with an intensity, a closeness, a concentration that in fact moves us to respond."(1)

So we return once more to the question of communication, and the need for education in response: for if an artist has struggled to present his experience in communicable form, possibly changing or creating the language in order to do so, we - the receivers - must also make an effort to respond. And the first step towards response must be to learn the language, to reach common ground with the artist, based on the conventions which he and his predecessors have established.

In the case of films and television, the basic conventions of the language are simple. Many of them are unconsciously assimilated by children sitting before the TV screen long before they attend school, in the same way as they pick up the rudiments of their mother tongue. Indeed, because the screen language is one of apparent reality, whose symbols seem to need little or no translation, the "manifest content" of films and television is more readily understood than that of other media.

So we find that children are more willing, indeed eager, to discuss the incidents, characters, backgrounds and plots depicted than the isolated formal qualities of screen art; and the attention of "film teachers" was, at a very early stage, directed by the children to the content of the films screened in the school film society or in the local cinemas, and, later, of television programmes.

But "form" and "content" are not two distinct parts of a work: they are indissolubly integrated. To attempt to separate one from the other, or to regard one as more important than the other, is to deny the essential unity of the work.

Because of this early recognition by teachers of the children's intuitive understanding of the medium, screen education has become a study, not of an art form bound by a set of aesthetic rules and buttressed by an array of classic works, but of a living language wherein artists may create valuable experiences for audiences possessed of a basic understanding and educated towards a deeper appreciation of their efforts - a social art. Art should serve society: it is unfortunate that, in some quarters, almost the reverse is frequently conceived to be true.

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(1) Op. cit.

CHAPTER IV

THE AIMS OF SCREEN EDUCATION

There is no doubt in my mind that the major responsibility for changing the state of affairs outlined in the preceding sections of this study and for preventing human communications from running into a groove must rest upon us, the educators. I deliberately use this word here because my appeal is directed not only to teachers in the schools, but to all - parents, teachers, youth leaders, social workers - who take responsibility for the young: in the home, in schools, colleges, youth clubs, churches or factories. Many of the following sections may appear, on the surface, to have purely pedagogical applications. If this is so, it is because I perforce write as a teacher, and draw my references largely from other teachers. But education is indivisible, and I shall have failed in my purpose if the impression is received that screen education is a subject only for the classroom, and that its aims and outlook should not permeate the activities and thinking of us all.

It is we, the educators, who hold the responsible middle position. We stand, like Janus, facing both ways. As guardians of past traditions, we must choose which of them we regard as appropriate for the future: as intermediaries between the communicators and the receivers, it is we who should interpret the messages and facilitate the responses: in our respective fields of work or study, we must ensure that our knowledge and enthusiasms are imparted wisely and widely, and not restricted to narrow, formalistic ritual groups.

How then shall we act in connexion with the screen language? How best ensure its healthy development for the benefit of both artists and audience? What are the aims of screen education?

It is from here on that I must quote substantially from Sir Herbert Read's significant book Education Through Art. Read's thesis - that art should be the basis of education - was, of course, developed by him in terms of the more traditional "fine arts" indeed, it appeared in print well before the advent of widespread television, and before many would concede that film itself was an art. But, as I shall hope to show, the theories which he propounds are as applicable to the screen as they are to literature, music, drama and other forms of communication, and serve us admirably as a framework against which to consider the thoughts and experiences which have come to screen teachers in the past decade or so.

Read begins by defining what he regards as the general purpose of education. First, he points out the perennial dilemma:

"The choice is seen to be between variety and uniformity: between a conception of society as a community of persons who seek equilibrium through mutual aid: and a conception of society as a collection of people who conform as far as possible to one ideal. In the first case, education is directed towards encouraging the growth of a specialized cell in a multiform body: in the second case, education is directed towards elimination of all eccentricities and the production of a uniform mass."(1) (Note the relevance of this person/people dichotomy to the underlying views, not only of educationists, but of those responsible for the mass media.)

"..... the general purpose of education is to foster the growth of what is individual in each human being, at the same time harmonizing the individuality thus educed with the organic unity of the social group to which the individual belongs."

In this double process of developing awareness of individual uniqueness and common humanity, Read contends that aesthetic education is fundamental:

"Such aesthetic education will have for its scope:

(i) The preservation of the natural intensity of all modes of perception and sensation;

(ii) The co-ordination of the various modes of perception and sensation with one another and in relation to the environment;

(iii) The expression of feeling in communicable form;

(iv) The expression in communicable form of modes of mental experience which would otherwise remain partially or wholly unconscious;

(v) The expression of thought in required form."(2)

Particularly interesting to the screen teacher is the discussion of the training of perception and imagination, and the vital part which, according to Read, images play in our thinking. He quotes Bertrand Russell:

"Those who have a relatively direct vision of facts are often incapable of translating their visions into words, while those who possess the words have usually lost the vision. It is partly for this reason that the highest philosophical capacity is so rare: it requires a combination of vision with abstract words which is hard to achieve, and too quickly lost in the few who have, for a moment, achieved it."(3)

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(1) Op. cit.

(2) Ibid

(3) The Analysis of Mind, London, G. Allen and Unwin, 1921.

Read then suggests:

"...... in opposition to the whole of the logico-rationalistic tradition, there exists a concrete visual mode of thinking, a mental process which reaches its highest efficiency in the creation of the work of art."(1)

These ideas are very much in accord with those expressed by Dr. Vallet in *L'écran et la vie.*

".... a language is not only the *vehicle* of thought; in a large measure it conditions its germination and development. It creates particular psychological conditions, it contributes towards certain attitudes of mind, it helps towards the creation of a certain type of culture. Suffice it to point out that the written language has ensured the predominance of intelligence amongst our faculties: it has conditioned our minds to value critical sense and lucid thought (in short, intellectualism - even rationalism) to the detriment of imagination and feeling ..."(2)

Others, too, believe with Dr. Vallet that:

"... this education in the world of pictures is not a side issue of general education, an optional activity, a simple initiation into a modern technique. What is at stake is the whole education of man through the child, the education of his intelligence, expansion of his spirit, his initiation into true psychological liberty."(3)

With regard to education in *expression*, Read's views have particular value for those of us who are concerned in helping children to express themselves through, and in relation to, the screen language. He says:

"Education may ..... be defined as the cultivation of modes of expression - it is teaching children and adults how to make sounds, images, movements, tools and utensils. A man who can make such things well is a well educated man. If he can make good sounds, he is a good speaker, a good musician, a good poet; if he can make good images, he is a good painter or sculptor; if good movements, a good dancer or labourer; if good tools or utensils, a good craftsman. All faculties, of thought, logic, memory, sensibility and intellect, are involved in such processes, and no aspect of education is excluded from such processes. And they are all processes which involve art, for art is nothing but the good making of sounds, images, etc. The aim of education is therefore the creation of artists - of people efficient in the various modes of expression."(4)

When it comes to defining "art", Read distinguishes clearly between its *formal* qualities (so frequently taken to be the sole criterion - see Chapter 4) and what he calls:

"... a *principle of origination* peculiar to the mind of man, and impelling him to create (and appreciate the creation of) symbols, phantasies, myths ...."(5)

It is this second principle that holds considerable interest for us, for, in discussing it, Read propounds a theory of "empathy" that can go far towards helping us develop responsiveness in the individual spectator:

"For the work of art, however concrete and objective, is not constant or inevitable in its effect; *it demands the co-operation of the spectator*, and the energy which the spectator 'puts into' the work of art has been given the special name of 'empathy' (Einfühlung). Lipps, who gave currency to the term in aesthetics, defined empathy as 'the objectivated enjoyment of self', and it is often assumed that it means merely that the spectator projects into the work of art his own emotions or feelings. But this is not the proper meaning. By 'empathy' we mean a mode of aesthetic perception in which the spectator discovers elements of feeling in the work of art and identifies his own sentiments with these elements - e.g. he discovers spirituality, aspiration, etc., in the pointed arches and spires of a gothic cathedral, and can then contemplate those qualities in an objective or concrete form: no longer as vaguely apprehended subjective feelings, but as definite masses and colours. This is, indeed, the next important fact to recognize: namely, that *the appreciation of art, no less than its creation, is coloured by all the variations of human temperament*."(6)

I have italicized in the above passage what I believe to be the most immediately important concerns of the screen teacher, since they provide us with a major key to our work. This fits in with what I have often expressed as a kind of nonsensical paradox - that when people talk about a film or television programme (indeed about any work of art), it is not the film, etc. they talk about - they talk about *themselves*.

It is the contribution the spectator brings - literally, his "self" - which renders discussion of films and television such a rewarding and vital part of screen education. If we ponder further on Read's definition of "empathy", we discover the great service the screen can render to us in "concretizing" our attitudes and sentiments.

Dr. J. M. L. Peters, in *Teaching about the Film*(7) discusses this "two-way traffic between the spectator and the film", likening the screen to a mirror which provides us with a "virtual image" of reality. He explains:

"Such emotional participation consists mainly of two mutually connected processes which are, of course, usually called 'projection' and 'identification'. In this phenomenon, on the one hand the spectator attaches his own tendencies, feelings and character traits to the actors on the screen - he 'projects' them into the actors - and, on the other hand, the spectator thinks himself into the spirit of an actor and his rôle to such an extent that he identifies himself with him and feels and

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(1) *Ibid*

(2) *L'écran et la vie*, op. cit.

(3) *Ibid*

(4) *Op. cit.*

(5) *Ibid*

(6) *Ibid*

(7) Paris, Unesco, 1961.

and thinks like him. On the one hand the spectator loses himself mentally in the screen: on the other, he incorporates the world of the film into his own person. And again we can apply the term 'virtual' to these processes, for there is no real contact with the people on the screen and there is no such relationship between the spectator and these people as there would be in reality - because the 'glass of the mirror' stands between them.

The conclusion to be drawn from this exposition is that seeing a film can be a 'virtual physical' and a 'virtual mental' participation in the life of other people in another world. Or, to put it another way, to see a film is to lead a second (virtual) life in a second (virtual) world. For some persons this experience can be as real as normal daily life, apart from its 'virtuality', so to speak. However, from this very virtuality it derives its own charm, its appeal, its magic. We cannot 'touch' it, but neither can it 'touch' us: it happens to us and we go through it, but without any risk."

Television produces a similar sense of empathy, although Dr. Tarroni, in her paper (see Appendix II), suggests that different forces come into play:

"It is clear that the situation of the television viewer is very different from that of the cinema spectator: and this difference might be summed up by saying that the television viewer is in a position to make a rational criticism, in the sense that he regards television mainly as a means of disseminating real information. The cinema spectator, on the other hand, by plunging, as it were, into the film world, seeks to forget his own world and the reality of his daily life."

The quotations from Muriel Telford's article in Tony Higgins' paper (Appendix I) should also be studied in this connexion.

The play of empathy can be discerned in any account of the discussions which a skilled screen teacher initiates and conducts. It permeates the comments quoted by Tony Higgins, and is well illustrated in the following extracts from an article by Norman Fruchter giving an account of exploratory film courses he and two colleagues conducted with teenage students in a London day college:

"We never knew when a burst of enthusiasm would peter out: we had no way of protecting a girl who started to say something she had felt, caught the rest of the girls focusing attention on her, and quickly stopped talking.. We got totally unpredictable responses to extracts. ('Why were that old man's clothes so bad?' 'What right did that woman have to treat her like that?'), and we didn't know what to do with them. Sometimes discussion went well, sometimes not: we were never sure why. It was as if the girls were connected to the class by an infinitely slim cord of attention and acceptance, and we could neither see nor define that cord. Once it snapped, the course as anything serious disintegrated, and the girls skittered off into caprice and fantasy.

The finale came when we showed Nice Time. None of the girls would say anything at all about the film. We asked why. 'They ought to be shot, those girls!' one finally burst out. 'Yeh,' another said, 'and the men ain't no better either.' An avalanche followed: instead of showing the film again, we worked through a long, animated discussion about prostitution, about the girls themselves and the men who go to them, about loneliness and need and poverty, and, finally, the sort of offered entertainment the film was documenting...

We had been assuming that the girls would deal rationally with the films presented and be willing to consider them abstractly. But the girls ... were not prepared to hold their personal responses in abeyance. We hadn't asked them, first, how they felt about the film ... And so we had to change our method, start from their own responses, ask them how they felt about the film, and work from what we got."(1)

Mr. Fruchter concludes his article:

"I hoped that, by learning to view a film critically in class, analyse how it worked and determine why it worked that way, my students' response might somehow be changed from a basically emotional to a more rational one. I think that hope and that aim were wrong, not only morally but pragmatically. 'Elevation', 'uplift' or 'raising the level' just doesn't work ... The process of moving from emotional to considered response is part of growth. If the growth occurs, then the teenager moves past his need for the fantasies and inadequate images of life that most of our cinemas offer, and begins to demand a more tough, imaginative and sensitive film that corresponds to the world he knows and senses. If that growth does not occur, then he remains dependent on fantasy and wish fulfilment far into adult life: and it is not only teenagers who swell cinema receipts.

But no film class, two hours a week, and for a limited period, can make a very significant contribution to the process. What such a course can do is to establish the principle that films can be talked about. It can establish the validity of anyone's response, and begin to examine how the film worked to evoke it. The class can become a place where different ways of seeing are examined: and if each boy or girl learns to articulate his perceptions, then more complex and varied responses may become possible. The realization that there are many different ways of responding to a film, and that response involves choice, is probably where the film course ends. What happens further depends on the teenagers."(2)

This honest and humble assessment, taken in conjunction with Read's second principle, makes it clear why no search for an 'aesthetic formula', universally valid, can be successful. No work of art is completed until it has been experienced by its audience, and each work is re-created again and again in each individual's reception of it. To attempt to secure a definitive assessment of a film, or television programme, merely by measuring it against a set of formal rules, is a sterile undertaking. As Tony Higgins rightly concludes:

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(1) Two Hours a Week in Sight and Sound, London, Autumn 1962.

(2) Ibid

> "There is a sense in which one can teach a subject - be it English, science, film or television - but in the last analysis we are teaching not subjects but children."(1)

And in our attitude to children, we would certainly do well to recognize, with Read, that:

> " ... the child is in a constant state of transformation. Its body and brain mature: it adjusts itself inevitably if unconsciously to its social environment. The duty of the teacher is to watch over this organic process - to see that its tempo is not forced, its tender shoots distorted. It follows, therefore, that values must change with the years of growth. What is valuable in and for the child of five will not necessarily be valuable for the child of ten or fifteen ... The problem is to preserve an organic continuity, so that the poetic vision of one age fades insensibly into the poetic vision of the next age: that the sense of value never loses its instinctive basis, to become an ethical code or an aesthetic canon, an artificial appendage to an otherwise purely appetitive existence."(2)

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(1) Op. cit.

(2) Op. cit.

CHAPTER V

THE METHODS OF SCREEN EDUCATION

We are now in a position to define "screen education", not as "teaching films and television to children", but as "teaching children, in relation to the screen". Note the comma. Our prime task is to teach children, and we choose to do this by placing special emphasis on the screen, in the belief that here we have a major means of communication comparable to those of speech, writing, picture making, acting, etc., and indeed comprising elements of many others. That these means of communication are also arts, since art involves good communication, and good communication involves art, surely implies that those who teach "screen" are teachers of art.

Sir Herbert Read distinguishes three activities involved in art teaching:

"A. The activity of self-expression - the individual's innate need to communicate his thoughts, feelings and emotions to other people.

B. The activity of observation - the individual's desire to record his sense impressions, to clarify his conceptual knowledge, to build up his memory, to construct things which aid his practical activities.

C. The activity of appreciation - the response of the individual to the modes of expression which other people address or have addressed to him, and generally the individual's response to values in the world of facts - the qualitative reaction to the quantitative results of activities A and B."(1)

He goes on:

"These three activities, which are all included in the pedagogical category of 'art teaching', are really three distinct subjects, demanding separate and even unrelated methods of approach."(2)

In the experimental work which has gone on in screen education, this distinction has not always been clearly understood. Frequently, one of the activities alone has been encouraged, to the detriment of the others. Thus, many teachers have concentrated on aspects of B, encouraging their pupils in habits of analytical observation of films, and conceptual thinking about film technique, without also appreciating the need for self-expression or the expression of response to the films being analysed. Others have attempted to develop appreciation and response without also providing the necessary training in observation, and so on. I hope to show that, without a balance between these three activities, properly related to the stage of maturity and experience of the pupils, screen education cannot hope to fulfil its proper aims.

(Let me hasten to add that this imbalance has not always been due to unconscious neglect on the part of the teachers: most frequently, the conditions under which work has been done, lack of time or materials, etc., have necessitated a certain choice of activity. In some cases, of course, the particular bent or bias of the teacher concerned may lead him to concentrate especially upon one or other aspect.)

A. SELF-EXPRESSION

Quite properly, Read places self-expression first. Of it, he says:

"Generally speaking, the activity of self-expression cannot be taught. Any application of an external standard, whether of technique or form, immediately induces inhibitions, and frustrates the whole aim. The rôle of the teacher is that of attendant, guide, inspirer, psychic midwife."(3)

Self-expression in screen education can take many forms. Orally or by writing, drawing or acting, children can express their responses to films and television, and so move nearer to self-realization. Any account of film teaching methods (e.g. Teaching About the Film(4) by J. M. L. Peters) will perforce refer to such activities as "telling a story in pictures" (i.e. scripting), dramatizing screen experiences, talking about television, etc. But we should note that, generally, such activities invite group participation, and individual self-expression is usually achieved in relation to the social pattern. For example:

"Free play in the infant classroom often takes the form of enacting scenes from a film recently seen: 'Cops and Robbers', 'Cowboys and Indians', and other violent forms of conflict then take place in the classroom, playground, or any other likely spot. This is a help to children because playing out situations is one way by which young children try to arrive at an understanding of them. The tendency, in any case, is always to simplify the situation, and usually a straight fight takes place in their play, without anyone bothering with such complications as any particular reason for the fight. Tragedy is minimized because the 'dead' always come to life again after a battle to the death: the evildoer is always punished: right always triumphs in the end. An unsatisfactory conclusion would never be permitted in this primitive society, and that is all to the good."(1)

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(1) Op. cit.
(2) Ibid
(3) Ibid
(4) Op. cit.

This, of course, harmonizes with Read's general purpose of education, to balance individuality within the social group.

The outstanding opportunities for self-expression which screen education can offer are those in the screen language itself, i.e. through film making. This is not the place to describe in detail the methods which, in the past decade or so, have produced more than 300 films made by children and young people as part of a screen education course in the United Kingdom. Those seeking further information are referred in the first instance to Young Film Makers(2) by Sidney Rees and Don Waters. But there is little doubt in the minds of teachers who have undertaken this work that its results fully justify it.

Certain words of caution need to be spoken:

"Tear film making out of its proper context of film study - of screen education - then you starve its roots and it will certainly not flourish as it might. This is what is wrong with many a school made film. Excited by the general educational value of film making, teachers sometimes plunge in without adequate preparation. The results are invariably shoddy, unsatisfying to audiences and disillusioning to the young film makers. One of the appeals of making a film is its permanence. None of the transience of the school play with its term of toil and heartache exploded in one Guy Fawkes-like night of glory. This can be a snare, too. A film record of a school or class play, operetta, pageant, or whatever, is a poor compromise of differing arts."(3)

Mr. Waters emphasizes that this activity, also, is one in which individuals contribute to the group:

"Film making is essentially a corporate activity and never more so than with young people. From the initial story conferences to the final editing of the film there is continuous group participation and the constant pooling of ideas. At the same time there is the opportunity for a wide range of individual contributions from a variety of talents - creative writing, designing, building and dressing simple sets, dramatic expression, making various props, combinations of technical and artistic skills in lighting and camera work, the careful recording of set and action details for continuity purposes, designing and painting titles and so on."(4)

What of Read's objection that to apply external standards of technique or form induces inhibitions? Certainly, the film teacher ideally remains in the background, guiding and advising only. But certain standards of technique impose themselves, according to Mr. Waters:

"... the elements of what I call film 'technics' have to be acquired but they can be learnt quite quickly. What is much more important is that the children should understand what a film is and how a story can be told in moving pictures. This involves learning something of the special language of the screen ... Screen language cannot, of course, be learnt like a set of grammatical rules to be slavishly applied to stock situations. The purpose of all technique must be understood in its context, and this comes from the close study of particular films and film extracts in the classroom."(5)

There are also the limitations of form and material:

"The film itself should be a short, silent story film, preferably shot on 16mm. black and white stock:

A story film because the narrative, dramatic form is the most usual in cinema and most children will want to express themselves through a story;

Short because few young film makers can sustain a film for longer than about 20 minutes. Ten minutes is better and cheaper;

Silent (by which I mean without dialogue) because dialogue is technically almost impossible for a young amateur group, and even if it were not it would provide a stumbling block in the writing, it would badly inhibit the performances of the players, and it would provide less opportunity to get to the 'bare bones' of the medium...."(6)

But Mr. Waters' general conclusions make it clear that he, like Read, respects the rights of the child:

"Children should be encouraged to draw for their material on their own experiences and to set the stories in the environment which they know best, rather than to derive material from what they have seen on the professional screen. Within these kinds of limitations the children should be free to devise a story of their own choice without having adult ideas foisted on them. At a recent international conference on screen education one European delegate, after seeing a couple of films made at my own school, said that although they were very delightful were they not a little trivial in content? In her country they favoured rather the idea of encouraging children to make films on more serious themes - friendship, for instance. That way, in my opinion, lies disaster. The results will be naive and self-conscious. Let the children make their own story - it might be a comedy about two boys who play truant, for example - and you will learn a good deal about their lives, and their attitudes, both through the incidents, the characterization and in the general presentation. For this reason, too, the artistic realization and the technical work should be the children's and not the teacher's. His job is to act as adviser and co-ordinator."(1)

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(1) Grace Greiner, Teaching Film, British Film Institute, London, 1955.

(2) London Society for Education in Film and Television, 1963.

(3) Don Waters, Creative Approach in Times Educational Supplement, London, 8 February 1963.

(4) Ibid

(5) Ibid

(6) Ibid

Mr. Waters puts forward a point of view, which I largely share, based upon respect for professionalism in art. (It is notable also that his plan of work introduces aspects of the other two activities distinguished by Read, confirming the view that no one of them can be brought into screen education in isolation.) But I think the aspect of individual self-expression in the screen language has, understandably, been neglected so far. Within the past few years in particular, in the United States, Japan and most of the industrialized European countries, the availability and use of 8mm film cameras and projectors have increased enormously. Many are now sufficiently cheap to be owned by children themselves, or at least to be easily accessible to them. The symposium, "8mm. Sound Film and Education" (Columbia University Press, New York, 1962) includes a remark by Dr. Louis Forsdale which we should do well to ponder:

"Among the obvious uses of 8mm. sound will undoubtedly be that of stimulating local production of films for these purposes: ... as a creative medium, permitting the child to work with film in the same sense that he works with paint or words or music ..."

It may well be that future generations will be using 8mm. cameras, as indeed they already do tape recorders (magnetophones), in untutored forms of self-expression in a truly individual fashion, quite distinct from the corporate, composite creation which we today regard as film making.

With this in mind, therefore, those of us who, like Don Waters, believe that the form of screen art, as evolved by its craftsmen over the last 60 years or so, is a valuable tradition to be preserved, must remember that we are training children in the use of a language which they themselves will be continuing to develop. In some respects, we are in a similar position to the mediaeval monks for whom "book making" was a formal art of inscribing and illuminating manuscripts. One can imagine their shocked, conservative attitude to the sacrilegious activities of those inky fingered "printers' devils" who set out to make multiple copies of books, seeing them not as "works of art" but as useful devices for the communication of ideas and knowledge. We cannot foresee, any more than they could, what changes will occur in the use and form of "our" art as more and more people practise it. A living language is modified by use, and its grammatical rules cannot be regarded as restrictive laws to be enforced by pundits. The more reason for us to seek to distinguish, and impart, those essential elements of structure, respect for which will ensure a truly aesthetic use of this newest of languages.

B. OBSERVATION

Under this heading, we can group a large number of screen education activities, if we accept Read's rather wide definition of the term. First among them I would place the describing and recording of what children see and hear on the screen. This may embrace: verbal relation (either oral or written) of a story or incident; drawing a picture or a sketch of a scene or character; detailed analysis of a film extract with enumeration and description of shots, set ups, pictorial composition, action, sound track, etc. The purpose of such descriptive and analytical work is to train observation:

"Observation is almost entirely an acquired skill. It is true that certain individuals are born with an aptitude for concentrated attention, and for the eye and hand co-ordination involved in the act of recording what is observed. But in most cases the eye (and the other organs of sensation) have to be trained, both in observation (directed perception) and in notation."(2)

Such analytical work is particularly valuable in helping children to distinguish their subjective impressions of films and television from what they objectively perceived with their eyes and ears. Thus they learn to recognize the contributions made by the film makers, and those they themselves make in viewing and thinking about the film.

The teacher can, to a large extent, affect the results of such analysis by his decisions on what details are to be observed.

"An observer's perception of the field, or of any particular aspect of it, may be made more rapid and accurate in so far as his attention is directed towards it. The more narrowly and specifically attention is directed, the greater the improvement. Thus the greater the amount of training and experience, and the clearer and more defined it has been, the greater the effect is likely to be."(3)

It is, of course, dangerously easy, by means of such training, to turn a class of children into "shot counters". (A novice film teacher, some years ago, was reproached for his over-technical enthusiasm by a girl pupil who told him, "You know, Sir, before I started your lessons I used to enjoy watching films. Now, when I go to the cinema, all I can do is count the shots!") On the other hand, a teacher who has his own sense of values well balanced can, over a period, develop children's sensitivity to beauty, rhythm, human dignity, etc., to a deeply gratifying degree, by training them to notice these aspects in the works they view, whether at school, in the cinema or at home.

Under the heading of observation also come a variety of lessons and activities from which pupils may acquire information about films and television programmes - the methods by which they are made and disseminated: the people who make them: the special vocabulary by means of which they may be described and discussed; their history, economics and potential; and so on. Methods whereby this information can be conveyed are as numerous and varied as there are teachers to devise and employ them. Many have been described in detail in Teaching Film(1) by Grace Greiner, Teaching About the Film(2) by J. M. L. Peters, "Le Cinéma à l'Ecole"(3) and A Handbook for Screen Education(4)

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(1) Ibid

(2) Read. op. cit.

(3) M.D. Vernon, The Psychology of Perception, London, Penguin Books, 1962.

In this connexion, Raymond Williams provides a strong and valuable justification for what he calls "teaching the institutions", a means whereby we can reforge some of the broken links between communicators and receivers, links of which our impersonal society stands so badly in need:

"Because of the importance the institutions of communication now have in our society, we should include the teaching of certain basic facts about them in all our education. The course should include something of their history and current social organization. It should include also some introduction to the ways in which they actually work.

The large impersonal media, such as the press, the cinema, radio and television, come through to most people almost as acts of God. It is very difficult, without direct experience of their actual working, to see them as the products of men like ourselves... If we are to feel that our communication system belongs to the society, instead of feeling that it is what 'they' have set up for us, this kind of understanding of method must grow.

To follow through the real processes in producing a newspaper, a magazine, a book, a radio discussion programme, a television play, a film, a hit tune, an opera, is usually exciting and invariably educative. Much more of this could be done by an intelligent use of modern resources. The only danger to avoid is the quite common substitute for this work, in the glamourized 'public relations' version of all these activities which is now so often put out. If it is to be valuable, this kind of teaching must base itself on the methods of education and not of publicity..."(5)

C. APPRECIATION

I would claim that the most valuable method of screen education under this head is frequently the most simple - that of showing good films to children, or of ensuring that they see good films and television when these are available. As Tony Higgins says:

"Although children can be taught to look and listen carefully, and to think about what they see, although they can be given the equipment necessary for enjoying the good, there is only one way in which they will come to enjoy what is good. That is by being exposed to it frequently and regularly."

It is hardly fanciful or presumptuous to claim this simple means as being in accordance with the aesthetic ideal of Plato's Republic:

"..... that our young men, dwelling as it were, in a healthful region, may drink in good from every quarter, when any emanation from noble works may strike upon their eye or their ear, like a gale wafting health from salubrious lands, and win them imperceptibly from their earliest childhood into resemblance, love, and harmony with the true beauty of reason."

Yet "noble works" appear on the screen more frequently perhaps than we would at first admit, and the intensity of young children's reactions to, say, Sucksdorff's The Great Adventure, Méliès' Voyage dans la lune, Anderson and Brenton's Thursday's Children and Flaherty's Louisiana Story is as great as to other art forms.

The tragedy is that the original intensity of response becomes more and more difficult to preserve as children grow older. Today, when they receive so much from the screen, so much that is not outstandingly good or bad but simply blandly mediocre, children are apt to become extremely blasé about films and television, and the task of the teacher becomes one of arousal of enthusiasm and enjoyment.

To preserve and increase enjoyment is not an aim of which teachers should be ashamed:

"I should not like anyone to feel that our job as educationists in relation to film is only to equip children with a sort of battery of critical defences, whereby they can ward off all the insidious attacks of an evil and vulgar medium. Anyone who approaches film in the classroom in that spirit is going to fail. I believe they probably deserve to do so because, in fact, children enjoy films, and so they should. After all, the film is a powerful, exciting and subtle medium of dramatic expression and is capable of great beauty. It is our job to enable children to enjoy good films more and not less."(6)

Sir Herbert Read underlined the importance of teaching enjoyment, in an inaugural lecture at the University of Edinburgh in 1931:

"We cannot fully participate in modern consciousness unless we can learn to appreciate the significant art of our own day. Just because people have not learned in their youth the habit of enjoyment, they tend to approach contemporary art with closed minds. They submit it to intellectual analysis when what it demands is intuitive sympathy."

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(1) Op. cit.
(2) Op. cit.
(3) In Bulletin de la Fédération des Activités Audio-visuelles de l'Enseignement Libre, Paris, June 1961.
(4) London, SEFT, 1962.
(5) Op. cit.
(6) Don Waters at a Conference on Popular Culture and Personal Responsibility, in London, 1960. A study outline containing quotations from this conference, prepared by Brian Groombridge for the National Union of Teachers (London, 1961) is recommended to those interested in the issues raised.

It is a sad fact that so warm and positive a term as "appreciation" should have come to stand in many people's minds for an arid dissection of the bones of an artist's work. Raymond Williams makes this point when he pleads for what he calls "teaching criticism":

"That education should be critical of all cultural work is often the first point that springs to mind. Criticism is certainly essential, but for a number of reasons we have often done it so badly that there has been real damage. It is wholly wrong, for example, if education is associated with criticism while the non-educational world is associated with practice. Personal practice, directed experience of the arts, understanding of the institutions, should all come first. Or rather, criticism should develop as an aspect of all these kinds of teaching, for it will always be had if it is really separated from them. In teaching "the classics" we are usually not critical enough. We often substitute a dull and inert "appreciation" which nobody can go on believing in for long. But then in teaching or commenting on all other work, we are usually so confident and so fierce that it is difficult to believe we are the same people. "All that muck in the cinemas and on television" too often follows the routine remarks on the charm of the Essays of Elia, and neither does anybody any good.....

Nearly all of us need help in seeing and judging the vast amount of work which comes our way. In education, we must be prepared to look at the bad work as well as the good. The principle in the past has been that once you know the good you can distinguish the bad. In fact this depends on how well you know the good, how well and personally you know why it is good, and how close the bad work is, in form, to anything you have learned to discuss."(1)

The kind of lively, argumentative comparison of current work with "classic" work known and enjoyed for its own sake that Williams advocates is familiar to those of us who teach screen education. Don Waters, in describing at the popular culture conference some of the uses he makes of an extract from David Lean's Oliver Twist, concludes:

"For children this is not at all an arid exercise. At the end of it I can assure you they are clamouring for a second viewing of the extract and they enjoy a third and a fourth: their enjoyment grows as their understanding and perception grow."

It is important that, with the inevitable development which is going to take place in screen education all over the world, this quality of enthusiastic enjoyment should not be lost. For it is a vital part of true education. Yet how frequently it is lost or atrophied! More times than I care to remember, in my zeal for screen education, I have been gently admonished by colleagues unconvinced of the necessity of taking action. "You see," it has been explained to me with pitying concern, "what is wrong with you is that you are an enthusiast!" I would go so far as to proclaim that, unless he who reads this is also an "enthusiast", who believes in the positive power of education to create a better, more human, society than that which we at present enjoy, he would be well advised to leave to others the work which requires to be done. Enthusiasm is a tender spark: it can leap into flame by contact with its like: but once dowsed it is very difficult to rekindle.

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(1) Raymond Williams. Op. cit.

CHAPTER VI

A SPECIMEN SCREEN EDUCATION SYLLABUS

In the Society for Education in Film and Television my colleagues and I are frequently approached for full details of a scheme of work with precise information about factual references, blackboard notes textbooks, etc. There is, in my view, some danger in providing would-be screen teachers with too much of this. As I hope is evident from this study, there can be no "set method" for teaching screen education: there are as many methods as there are individual teachers and lessons. Similarly, the choice of films to use or facts to impart must depend not only upon the means available - thus varying from country to country, from teacher to teacher, from class to class - but upon the moment and the stimulus offered by a particular group of children. To those seeking a "do-it-yourself screen education kit", there is but one answer: "Try it yourself - the children will help you."

With this proviso, and drawing special attention to the remarks italicized below under the heading "Approach", I reproduce without amendment the latest syllabus I have prepared for my work in a mixed secondary school in London. It is designed for a three-year course only, since I am in charge of first-year, second-year and some third-year pupils (ages 11 to 14).

A more detailed four-year syllabus, together with discussion of screen education in both primary and secondary schools, will be found in A Handbook for Screen Education.(1)

DUNRAVEN SCHOOL

Syllabus - Screen Education

ASSUMPTIONS

1. Television and films constitute a powerful and effective means of communication - a language of moving pictures and sounds, different from, but comparable to, verbal languages.
2. These screen media, though usually controlled by "the few", are directed towards "the many". Communications in this language tend, therefore, to become "mass communications", couched in terms which are understandable by, and acceptable to, the majority, i.e. they are bound to make their appeal to the lowest common denominator.
3. For a variety of reasons (including the need to raise this lowest common denominator) it is essential that children receive education in the screen language. Such education has similar aims to those of education in the native tongue, in the arts, social studies, etc.

AIMS

1. To increase understanding and enjoyment of television and the cinema.
2. To increase awareness of our common humanity and individual uniqueness.
3. To provide a measure of self-defence against commercial and other exploitation.
4. Where possible, to encourage self-expression not only in traditional forms (speaking, writing, drawing, etc.) but in the language of the screen (making films).

SCHEME OF WORK

First year:

1. Introduction: The need for communication; its nature and forms; communication via the screen.
2. Fundamentals: Photography, optics, perception, persistence of vision. How film moves. How television moves.
3. History: The ancestry of the cinema: the study of motion, optical toys, the development of the cinematograph, the early days of the cinema. The development of the narrative film. The introduction of sound. The invention of television.
4. The grammar of the screen: Pictures, movement, sound. Simple technical vocabulary: "shot", "editing", etc.
5. Analyses of simple examples, developing in complexity of form.

Second year:

1. The film industry: Production, distribution, exhibition: the profit motive. The influence of the audience. Critics.
2. The television industry: The BBC and ITA. Programme companies and advertisers. The Television Acts; the Pilkington Report. The future of television.
3. Film production: How films are made - scripting, planning, shooting, editing, etc.

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(1) Op. cit.

The film making team - the rôles of producer, director, etc.

4. Television production: The differences between film and television production.
5. The screen and other arts: Comparisons with literature, drama, poetry, etc.

Third year:

1. Further analysis and discussion of selected films and extracts, with especial emphasis on content. Themes: Westerns, travel, crime, war, etc. Discussion of current television and cinema. Attempts at criticism.
2. Scripting exercises based on simple incidents leading to elementary silent film making exercises.
3. Film making (with suitable classes).

APPROACH

Throughout the course, I aim to create an atmosphere of confidence - confidence in the child himself, in the other children and in me. It is overridingly important that the children should be able to express what they really think and feel, regardless of what they believe is expected of them by "authority". In the first year especially, this is best achieved by giving them the impression that they are learning new facts; hence a great deal of the syllabus appears, on paper, to consist of specialized informational teaching. This imparting of factual knowledge, sterile though it may seem, provides the class and me with the practical basis of communication - a common vocabulary and understanding.

Thus, after the first two years, when the children have thoroughly acquired the habit of close analytical looking and listening, we enjoy each other's confidence, share a common language and enthusiasm, and are able to discuss freely the many questions of human behaviour, social mores, moral attitudes, etc., which the best films and television programmes illumine.

It is this aspect of the course which I believe to be the most valuable, and I would go so far as to say that the factual knowledge which the children acquire in this subject is of no value whatsoever except in so far as it enables them to approach these deeper and more valuable aspects of their education with confidence, understanding and a degree of objectivity.

METHODS AND MATERIALS

My general method is to help the children record in a notebook, with words and pictures, the facts they are learning under each of the above heads. They are under strict instructions to question me concerning everything I tell them, not to write or draw anything they do not understand, to know at all times what they are doing and why they are doing it.

Their books are also used for exercises in which they analyse the construction of a number of short films (e.g. the opening of David Lean's Great Expectations, the first films made by the Lumière brothers, etc.). They are encouraged to record simple factual details of films and television programmes seen.

Opinions are aired and discussions held. Later these are recorded on tape, then when the children have acquired sufficient facility, are reported in their books.

At any time during the course, I am willing to be "led astray" into discussion of a question which a child may raise and which seems to me to provide an opportunity to help the child and the class to relate to their screen environment.

I use a large number of short films and extracts, filmstrips, etc. but encourage the class to look on these as essential incidental illustration to the lesson, not as items of entertainment or instruction in themselves.

The use of the school's 16 mm. film making equipment provides many children with unrivalled opportunities to develop self-confidence. Frequently, camera crew, lighting engineers, etc. are drawn from those children whose "book" work has been the least successful. Similarly, acting in the class film often helps "difficult" children to relate to their environment. The whole object of class film making from my point of view is to develop a truly democratic "team spirit", each child contributing what he can and learning to work with and respect the others.

CHAPTER VII

SCREEN EDUCATION AND THE CURRICULUM

How shall screen education take its place in the schools?

"As teachers we have got to come to terms with the screen, and not just because of the extent of the influence of films and television but also because they can and sometimes do provide rich cultural experiences and because they are capable of great artistic development. Starting from this position the schools can then set about the urgent task of giving their pupils a better understanding of the language of the screen media and some training in discrimination in relation to film and television. *This seems to me not just a case of adding fresh frills or of overcrowding the curriculum still further - it could do with a bit of weeding, anyway. It is rather a case of lifting our heads out of the cultural sand.*"(1)

The fact is that the curriculum is *not* overcrowded. Every teacher knows that, within the periods allocated to specific subjects, long hours of pupils' time are wasted in plodding conscientiously but unimaginatively through "the loose detritus of thought, washed down to us through long ages".

"The accepted convention of education as a collection of competing 'subjects', taught by separate specialists in separate classrooms, is so grotesque that it can represent no principle of organization but merely the chaotic accumulation of an undirected historical process. I am not aware that any attempt is ever made to justify it as a system; it is usually accepted as an inevitable compromise. But actually, as Caldwell Cook once bitterly observed, 'nothing surely could be conceived in educational method so inadequate, so pitiably piecemeal as *the classroom system of teaching subjects*' .....

If the purpose of education is to impart information in easily assimilable form, then the classification of this information under separate groups and headings is a reasonable method of procedure .... But if, as I have often stressed, the purpose of education is integration - the preparation of the individual child for his place in society not only vocationally but spiritually and mentally, then it is not information he needs so much as wisdom, poise, self-realization, zest - qualities which can only come from a unified training of the senses for the activity of living."(2)

Should we take our stand with Read when he says that:

"... from our point of view the wrangle over the time-table is as unnecessary as it is unseemly. Our aim is not two or more extra periods. We demand nothing less than the whole 35 into which the child's week is now arbitrarily divided. We demand, that is to say, a method of education which is formally and fundamentally aesthetic..."

Perhaps this is too presumptuous a claim for screen education, in its present state of development, to endorse. (And it must be remembered that Read's eloquent and substantial arguments have not yet resulted in the revolution he demanded.) There is still a long way to go.

Several surveys of film and television teaching have explored the question of where the study of the screen stands - or should stand - in relation to other subjects.

For example, Dr. Peters(3) devotes a whole chapter to this question without coming to any certain conclusion:

"To what discipline should the basic film course be attached? This is a question to which no hard-and-fast answers can as yet be given... But it may well happen that the future will produce a situation in which solutions will differ from country to country, just as particular national problems will differ. These are pedagogical and organizational problems."

As will be seen from Mrs. Marcussen's survey of screen education in various national universities and teacher training colleges (Appendix IV), there is equal uncertainty in the field of higher education. Even where institutions exist specifically to give training in "filmology", there is frequently an unfortunate divorce between the aesthetics, the practice and the application of the screen language, and it would certainly not be desirable for this schismatic system to be perpetuated. These three aspects of "screen" cannot be dissociated any more than could literature, writing and reading. As the *Report of the British Working Party on Film and Television in Education for Teaching*(4) states:

"The working party consider that there is a considerable body of systematic knowledge incorporating general principles about film, and that the unity of the subject is comparable with that of English literature. Moreover the international cinema represents a body of creative work which requires to be studied in its historical, social, psychological, aesthetic, moral and technical aspects. The art of the film, in addition, now also includes a sufficient range of masterpieces to provide a student with opportunities to learn critical standards, not only in relation to acting, scripting, directing, etc., but also in relation to the delineation of human character and values."

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(1) Don Waters, *Creative Approach*, *op. cit.* (The italics are my own.)

(2) Read, *op. cit.*

(3) *Teaching about the Film*, *op. cit.*

(4) London, British Film Institute, 1960.

The report is prepared to accept that film may be claimed as a part of some other subject, as is Dr. Peters.

"Let us suppose, for a moment, that the geography teacher seriously discusses the scenery of a Western; that the history teacher enters into the factual content of a historical film; that the teacher of religion talks about the morals of the young couple; that the civics teacher comments on the working methods of the police in a gangster film. A better method to promote the critical assimilation of the film content could hardly be found. And nobody could maintain that the subjects mentioned could suffer from it."(1)

But even in these instances, the report makes the firm proviso that "/film/ should be, not a disconnected fragment, but a distinct section within a coherent course."

In many countries at the present time, there is an impetus towards an examination of educational curricula with a view to their possible reshaping. At the Leangkollen Meeting a number of delegates made this point. For example:

"In Germany, the aim is to reduce the number of subjects, and integrate them." (Werner Novak)

"In Canada, our concern is not so much to widen the curriculum, as to deepen it." (C.E. Edwards)

And, as Mrs. Marcussen points out (Appendix IV), the advent of universal television has tended to widen the views of those who have hitherto regarded film as the province of purely formal aesthetic education.

My own view is that there is no urgent need to provide a formula into which screen education can be neatly slotted: indeed, there is every danger attendant on so doing. As was stated at the Leangkollen meeting:

"A warning against hasty integration of screen education in schools may be adduced from the case of Belgium, where global methods have too often been applied without the teachers being properly prepared in advance. The training of the teachers is, therefore, a prerequisite.

A method is only efficient when it is in the hands of competent persons. The sudden introduction of compulsory screen education in all countries would lead to catastrophe." (Robert La Roche)

What seems to me far more significant than theories about the incorporation of the subject in the syllabus is the fact that those who today teach screen education come from no single discipline; they include teachers whose specialist training ranges from mathematics to art, from literature to science, from geography to religious education. The unifying principles (respect for children, respect for the screen) cut right across specialist interests. Nor, indeed, is it clear that one branch predominates. In the United Kingdom, it is possible that those trained in the teaching of English form a majority of the membership of the Society for Education in Film and Television, but this is by no means certain; it has not seemed particularly important to make a survey.

For the truth is, as Dr. Peters says, that "there are many individual teachers who are already putting into practice the ideas mentioned in the preceding paragraphs, even although film teaching may not yet have been formally allowed any place on their school time-tables."(2)

Yet none of these teachers were formally trained in screen education; in each case, the individual's own enthusiasm and love of his subject led him to educate himself in it and fight to establish it against the weight of the circumstances. He would not have been able to succeed in doing so, or continue his task, had he not been supported by the reciprocal enthusiasm which he had kindled in his pupils.

Herein lies the dynamic power of the movement: it has its roots in the classroom and is inspired by children and young people. Teachers of screen education have wisely taken their cue from their pupils, and the movement has spread upwards and outwards from its original source. Although the time has undoubtedly come for attention from those whose function it is to order and develop the natural processes of education - the provision of suitable materials is an urgent need - there must not be a reversal of direction: screen education must never be imposed as an academic duty upon those unwilling to accept its challenge or follow the lead of those best qualified to give it direction - the children.

"The forces in the world which the pupil needs for the creation of his personality should be discerned by the educator and educed in himself. The education of a pupil is thus always the self-education of the teacher."(3)

A new channel for screen education?

At the Leangkollen meeting and elsewhere reference has been made to the potentialities of television as a channel for screen education - as a means whereby educators can themselves appear on the screen and illustrate their points by moving pictures presented with all the fluidity and flexibility of which television is capable. This is an interesting and attractive possibility, even though the few attempts which have so far been made in this field have met not inconsiderable obstacles.

There is undoubted scope for development along the lines of "screen taught by screen" - it certainly provides one solution to the problem of obtaining and screening illustrative material, as several of the Leangkollen delegates pointed out - but the primary responsibility rests with the educators directly in contact with young viewers. Matters so closely affecting the intimate teacher-child relationship cannot be left wholly to the external "expert", be he newspaper critic, visiting lecturer or "the man on the telly".

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(1) J.M.L. Peters, op. cit.
(2) J.M.L. Peters, op. cit.
(3) Read, op. cit.

APPENDIX ONE

EDUCATION IN TELEVISION[1]

by A.P. Higgins, B.A.
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SECTION I

FILM EDUCATION AS A GUIDE TO TELEVISION EDUCATION

For some years past, British teachers undertaking education in the comparatively new medium of television have sought guidance from well established aims and methods of education in film, the older medium. While they do not ignore the differences, they believe that the two media are closely related. Just how close the relationship is, is the subject of some discussion but there will probably be general agreement that it is close enough for the aims and methods of film education to provide some guidance for the teacher who undertakes television education. The first section of this study, therefore, will assume a close relationship between the two media, and describe those aims and methods of film education which command wide support in Britain.

Except where otherwise stated, the classroom work described here was carried out at Ashburton Secondary Boys' School, Croydon, Surrey. I undertook this work with various groups of boys aged between 13 and 15, and ranging in ability from far below to slightly above average. Except where there is a note to the contrary, the children quoted are boys from Ashburton School. Some of the children's comments reproduced here were written, but the great majority are oral comments which were recorded on tape in the course of normal classroom work.

I have throughout used the word "children" rather than the commercially inspired "teenager", or the long-winded though more comprehensive phrase "children and young people". The age of those whom I have called "children" is, I trust, made clear by the context; for the most part, "children" means the 13-15-year olds with whom I have done most of my work, although occasionally the word is used in its widest sense.

I have avoided the terms "film appreciation" and "television appreciation" because in Britain they imply too great a concern with the techniques of the media, an excessive interest in the "how films are made" approach. The general terms "education in film" and "education in television" (or, more simply, "television education") are more satisfactory and less open to misunderstanding, provided always that education in television is not confused with education by television.

Questions for discussion have been inserted at the end of each chapter. They are all questions which have occurred to me in the course of several years of teaching. Some of them have also been raised at various international conferences during recent years but, to the best of my knowledge, few have been adequately answered.

(1) THE AIMS OF FILM EDUCATION

After many centuries of educational philosophy, statements of the aims of education must now number several hundred. Each of these statements, however, means very little by itself. If such statements are to have real meaning, every word must be carefully defined and amplified, and a one sentence statement of aims must grow into a paragraph at least and perhaps even into a book. Thus, "Education is preparation for life" involves many assumptions about the purpose of life, and "education should enable children to live well in their environment" means little without a careful description of the environment of particular children.

What is true of general statements of the aims of education is equally true of statements about the aims of particular branches of education. It is therefore of little value to say that the aim of film education is to teach discrimination - which it is - unless the word "discrimination" is defined and amplified.

"Discrimination", according to the Concise Oxford English Dictionary, means "observing the differences between things". What differences should children be asked to observe? Clearly, the differences between good and bad films. At this stage, one is already in deep water, and in danger of begging many questions. What do "good" and "bad" mean in this context? To answer this question in general terms is far beyond the scope of this study. For the purposes of this study, therefore, it will be assumed that it is valid to say that one film is better than another, and that it is possible to give reasons for this assumption which are both cogent and objective. The assumption is axiomatic, for if it is not true film education has no purpose.

The meaning of "discrimination", however, must be analysed further. There are many different kinds of film and, for example, there is little point in comparing, say, Bicycle Thieves with Safety Last, Citizen Kane with The Rival World, or Seven Brides for Seven Brothers with Rashomon. One particular kind of film is not inherently superior to another. Discrimination, moreover, does not mean using some kind of formula to produce the correct answer to the question, "Was it a good film?" It is more a question of responding to the form of the film, of learning to understand its inner meaning. Moreover, this is as important with apparently trivial films, such as advertising films, as it is with major works of art.

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(1) This paper was commissioned by Unesco to serve as a discussion document at the International Meeting on Film and Television Teaching held at Leangkollen, Oslo, in October 1962.

Teaching discrimination, then, means teaching children to observe the differences between good and bad films. Clearly, however, merely to observe such differences is not enough. The aim must be to teach children not just to observe, but to respond to and prefer the good. This, however is not something that can be "taught" in the usual sense of the word. Although children can be taught to look and listen carefully, and to think about what they see, although they can be given the equipment necessary for enjoying the good, there is only one way in which they will come to enjoy what is good. That is by being exposed to it frequently and regularly. As the English philosopher, John Stuart Mill, wrote, "Men lose their high aspirations, as they lose their intellectual tastes, because they have no time for indulging them; and they addict themselves to inferior pleasures not because they deliberately prefer them but because they are either the only ones to which they have access or the only ones which they are any longer capable of enjoying. It may be questioned whether anyone who has remained equally susceptible to both classes of pleasure ever knowingly and calmly preferred the lowly".

It must be noted, however, that the choice of "superior pleasures" must be guided by a careful consideration of the maturity and breadth of experience of the children concerned. To expect 14-year olds to enjoy Bergman or Antonioni is to invite disaster.

(2) THE METHODS OF FILM EDUCATION

A film illustration sometimes used in British classrooms is an extract from G.W. Pabst's Kameradschaft. It includes the explosion in the mine, and the first attempts at rescue. It is used mainly as an example of one of the few early sound films to use sound intelligently, and also illustrates the film pleading for international understanding. Soon after the start of the extract, an old miner whose grandson is spending his first day underground enters the mine, alone and unobserved, by a ventilator shaft. From time to time during the scenes of explosion and rescue the old man is shown descending ever farther into the mine. Children who see this extract are always most anxious to talk about it immediately, but they do not at first want to talk about how the imaginative use of natural sound contributes to the inner meaning of the film, about international understanding, or even about the technical skill and split second timing which makes the explosion scenes so realistic. Their first question is, "What happened to the old man?" And of course the children are absolutely right. Films are about people, and the use of sound, the technical skills and so on are relevant only in so far as they tell us about the human situation.

Detailed study of films

Thus a group of 14-year old boys who had seen A Time Out of War were initially interested in the character and motives of the three men as revealed by their actions. Here are some of their remarks:

" At the beginning Connor was shooting at the other side but his mate told him to stop. He said it was too hot."

"When Connor was fishing, he didn't seem to take any notice of what was happening between the other two men. He just kept on and told them to be quiet, he couldn't catch his fish."

"When they found the body, Connor reached for his gun. He wanted revenge. He felt like killing the other person to get revenge."

"Just before they made the truce, they were shooting at Craig from up in the hill, and there he was shouting, 'You missed me. Miles out!' So it obviously showed he was just plain fed up with the war and he just wanted a bit of fun."

"I reckon Craig was sad in a way. I don't suppose he really wanted to be at war. Seeing these other men finding the body made him feel sorry. He was very sad."

After a while, the children began to relate their film experience to their own world:

"That bit at the beginning shows that these three men didn't want to fight at all. They were pleased with sitting and drowsing all through the afternoon and they thought, 'It's due to these governments telling us to fight', and they just took it easy for the afternoon."

"I thought the men would have got fed up with the war quicker because they were countrymen, but if they'd been different countries they would have carried on longer."

"I think it's harder killing a man you've been talking to for a day. You might grow to like him. It's not like in a war when you don't see your opponent."

Thus, the discussion is broadened to take account of the children's own ideas about war. At this stage also they may be encouraged to compare a number of different war films. These children had studied extracts from They Were Expendable and Children of Hiroshima in the classroom, they had seen Paths of Glory in the school film society, and of course they had seen numerous war films in the commercial cinemas.

The kind of discussion which might follow is illustrated by these extracts from a discussion of Paths of Glory(1):

"Barry continued: 'I said it was exciting and that - the attack I mean. But I kept thinking - you know, just now - that the Second World War wasn't horrid. But I suppose it was. If you were inside a cockpit or something and it was burning or exploding - something like that - it must have been terrible. Blimey! Not like some films I've seen.'"

"Terry commented that the drum beats and the lines of soldiers let you know that nothing was going to stop the execution. 'It was all so dramatic; you couldn't expect anything except the firing squad. And the three deserters looked sort of out of place anyway. They shouldn't have been shot but you knew they would be. And all the shots were sort of diagonal or square'."

The last remark is a reminder that Paths of Glory is a film, not a novel or a play. So also is A Time Out of War, and to use it merely as a starting point for a general discussion of war, valid as this approach is, would be to waste an outstandingly good film. Sooner or later, the discussion should return to this particular film. The following exchange provides an opportunity:

Peter: "I don't see why they didn't cross the river. They threw things over. Why didn't they cross the river to speak to each other on one side of the river instead of calling across?"

David: "Well, they were against each other. They might not have trusted each other completely."

Bob: "Yes. The Confederate army might have been on that side of the river. If these two Northerners had gone over there they would have had no cover."

Roger: "No. If they had gone across there they would easily have come back again. It's to show that there's a division between the two sides."

This last remark indicates a realization that an event or detail in a film may have a deeper as well as a more superficial meaning. The class may be asked to recall a scene from the end of Odd Man Out in which the light from an upstairs window falls on the wounded Johnny as he hides from the police; superficially, the extinguishing of the light means that he is out of sight; at a deeper level, it symbolizes the approaching end of his life. So also, in Nice Time, the national anthem is played as a crowd is leaving a theatre, but the same music accompanies a shot of a Coca Cola advertisement, and a penetrating comment on Piccadilly Circus, "the heart of the Empire", is made.

The children might then be asked why the closing scenes of A Time Out of War are shot in semi-darkness, why the figures of the men become silhouettes. Most children will answer that it is because it is getting near the end of the day. They will readily understand, however, that the closing scenes could have been shot on another day and that the director therefore deliberately chose to shoot in semi-darkness. After further questioning, the children will begin to understand that the darkness symbolizes the evil of war. They will remember that the sound of distant gunfire is heard at the end of the film.

Similar methods may be used to direct children's attention to other significant aspects of the film, which might well be screened for a second or even a third time. What is it, for example, that establishes such a tranquil mood? Most children will have noticed the laconic conversation, the music, the sunshine on the rippling water, the bird song. Less easily noticed, perhaps, is the rhythm of the editing, and it is necessary to spend some time teaching children to understand its significance. Analogies from music and poetry are helpful, and so is a physical demonstration with some pieces of old 16 mm. film. Most useful of all is a comparison of different films. In this case, a useful contrast was the attack on the Japanese cruiser from John Ford's They Were Expendable, where very rapid cutting is used to create excitement.

In this kind of lesson, which is typical of the approach to film study in British schools, children learn to look and listen carefully, they learn to think about a film, to compare it with other films and to relate it to their own experience of life. They also learn incidentally the elements of the "language" which a film director uses.

"Language" is a convenient shorthand term, but to use it in this context is to invite confusion, and it is therefore necessary to explain what is meant by the word as it is used in this study. It means that a film director chooses certain things for his audience to see; he lights these things in a particular way; he chooses where he will place his camera; he cuts each picture to the length he wants; he arranges the pictures in a certain order, and he places them with any selection of sounds - speech music, or natural sound - that he wants. These fundamentals of film language, together with the necessary technical terms (medium shot, low angle, pan, etc.) can and should be taught quickly, and such teaching should spring naturally from a humane study of films. The knowledge as such is not an end in itself but a means to a further end. What matters about a low angle shot, for example, is not the low angle but why the director chose to make an actor loom over the audience. What is needed is not merely knowledge, but the deeper and fuller understanding and enjoyment which the constant use of this knowledge brings.

Film making

The study of extracts and short films is one method of teaching children film language. There is no more intimate contact that children can make with the film medium than is provided by making a film of their own, and there are few experiences which have more general educational value. Thus the whole group of children must carefully examine the stories they themselves have written in the light of several criteria: interest, credibility and filmic quality, as well as sheer practicability. Characterization too must be carefully examined. What kind of boy is this? Would that kind of boy do this kind of thing? How would his friends be likely to react? How can we get the boy from this situation to that one with credibility?

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(1) Quoted in SEFT's Film Society News. Alex Richardson is describing a discussion by boys at Cornwell School, East Ham.

In the scripting process, they must rethink the whole story in purely filmic terms. They must make the whole film in their minds. At each point in the story they must decide what is the important thing - what they wish to direct attention to, and why, and in exactly what filmic way. They must decide at each moment what they want the audience to feel, what attitude they want the audience to have towards the character and situation, and how this can be achieved with the camera and actors.

Thus children learn that the most important thing in a film is the people and their relationship to each other, that film making is a craft as well as an art, and that without the craft there will be very little art. They learn that it is not a solitary activity, such as painting or writing, but that it needs the disciplined co-operation of a large number of people. They learn that film has enormous potentialities but is subject to rules and limitations, and that imagination must work within the imperatives of the medium. Above all, children have the satisfaction of collectively making an artistic statement, of expressing their own personalities, thoughts and lives, in a popular art form.

Thinking about films

Children who have had this kind of experience are well equipped for a visit to the ordinary commercial cinema, and indeed such visits may be one way of gaining that experience of the best of cinema which is the sine qua non of education in film. If a teacher has the right sort of personal relationship with his pupils, if they are convinced that he wants them to enjoy films, they may well accept guidance from him as to which of the films showing locally they should see. The film may later be discussed in the classroom. Indeed, films from the local cinemas, whether worth while or not, should frequently be the subject of such discussion, for film education must be closely related to the normal film going experience of the children. Far too much of what passes for education in schools has little or no relation to the world children live in.

The kind of comment which can be expected from children who have had some film education is illustrated in these extracts from a discussion of The Searchers by Don Waters and some 14-year old boys at Cornwell Secondary School, East Ham:

"Shopland: I don't think this film was out of the ordinary at all. There were the cowboys and the Indians fighting, and the time lapses I don't think were shown very clearly.

Wilson: Yes, if they could have made one big climax at the end ...

Teacher: There was a climax, wasn't there?

Shopland: Yes, but I don't think that was much. When you looked at it you thought, 'This is going to be it'. But it didn't turn out much after all. The cowboys just charged at the village, the Indians scattered and that was about all. If they could have made the shots quicker, and interchanged from one Indian to another, and quickened the whole thing up, I think it would have made it much more exciting.

Teacher: Can we just move on quickly to consider Ethan. Ethan - you remember he was played by John Wayne - was the chief character in the film around whom, really, the whole film was built.

Collins: Well, Ethan's attitude to Martin wasn't at all convincing. He started out with being nasty to him, and over the whole period of the time he was absolutely shocking to him, and even when Ethan was jocular he was sarcastic with it.

Edwards: Well, I think myself Ethan only cared about himself. He gave you that opinion all the way through it, and at times when he started shooting madly at the buffalo he was just as unstable as Moses.

Carey: I don't like that kind of hero. A hero has to be a nice man whom you can pity more than hate ...."

Experience of the best

The majority of films shown in the commercial cinemas, however, have little value and it is not possible to rely on them alone. Children will have adequate experience of the best films only if teachers arrange this for them. In Britain, this is more usually done by means of a school film society. At Ashburton School, for example, about half of the pupils (350) are film society members. In return for an annual subscription of 4/- they see 8-10 films. Examples of films shown during the last few years are:

Shane
High Noon
The Defiant Ones
Paths of Glory
A Man is Ten Feet Tall
Orders to Kill
Great Expectations
Oliver Twist
Jour de Fête
Les Vacances de M. Hulot
The General
The Navigator
Safety Last
The Big Store
Private's Progress
The Man in the White Suit
The Lavender Hill Mob
The Ladykillers
Thursday's Children
Crin Blanc
Le Ballon Rouge
We are the Lambeth Boys
Louisiana Story
Rhythm of a City
The Back of Beyond
The Rival World

Each film is briefly introduced, and the children are given a programme which serves as the foundation for later discussion. Here is a typical programme:

ASHBURTON FILM SOCIETY

The Defiant Ones
(29 January 1960)

U.S.A., 1958
Director: Stanley Kramer

The white convict: Tony Curtis
The Negro convict: Sidney Poitier
The sheriff: Theodore Bikel

THE STORY

Two escaped convicts, a white and a Negro, are chained together. Each hates the other, but the dangers they pass through together - crossing a river, escaping from a clay pit - make a stronger bond between them than the chain.

THINK ABOUT THESE REMARKS

"You can't lynch me - I'm a white man."
(the white convict)
"Did you ever hear tell of the bohunk in the woodpile?"
(the Negro convict)
"Hunting rabbits, hunting men - sure, it's the same thing."
(the sheriff)

DID YOU NOTICE

The invisible chain joining the two hands as the wounded white man tries to board the train?

ASK YOURSELF AFTERWARDS

This film is an allegory - a story with a meaning hidden below the surface. What is this meaning?

NOTE: Stanley Kramer also directed On the Beach (based on Nevil Shute's book), which tells how all human life is destroyed by hydrogen bombs. This film will be showing in Croydon from 28 February to 5 March.

Summing up then, the aim of film education is to teach discrimination, that is to teach children to enjoy and appreciate to the full all that is good in cinema. By careful study of films, and through film making, children must learn to look and listen carefully and thus become more capable of responding to films. Through discussions, they must learn to think about films and to relate film experiences to their own lives. Through school film societies, and through the commercial cinemas, they must have adequate experience of the best of cinema.

Some questions for discussion

Should film education be undertaken by any teacher who does not believe that films can be judged by objective standards?

Is there such a thing as "film language"? If so, what is it and how important is the teaching of it?

Is it ever permissible to use a film merely as an introduction to a general discussion? Can this be described as "film education"?

Is a complete film education possible for a child who has never taken part in film making?

SECTION II

THE AIMS OF TELEVISION EDUCATION

To what extent are the aims and methods of film education relevant to education in television? Before this question is considered, it is necessary to examine the differences between the two media.

Differences between films and television

From the child's point of view, the greatest and most obvious difference is that he spends far more time before the television set than he does in the cinema. The most recent figures available in Britain(1) show that an average child watches television for nearly 20 hours per week. There are nowadays comparatively few children who spend even a quarter of this amount of time in the cinema, and even in the heyday of the cinema, some 12-15 years ago, the child who made six visits a week was a very rare bird. In order of time, moreover, as well as of importance television comes first in a child's life. Most children watch television occasionally from the age of three or earlier, and the 5-7 age group in Britain watches an average of two hours a day.(1) Thus children have considerable experience of television before they begin to visit the cinema regularly.

The content of television is more varied

When a child visits the cinema, he spends nearly all his time there watching feature films, that is, fiction in a dramatic form. When he spends an evening watching television, his experience is very much more varied. How varied is it? What does television offer a child in terms of content? The figures given below are an analysis of one week's television in November 1961 on both channels in the London area,[1] from 5 p.m. to 11 p.m. on weekdays and throughout the day at week-ends. (That these are the hours when children are likely to be watching television is demonstrated both by classroom experience and by all the professional surveys.) There are regional and seasonal variations in programming, but these are comparatively small and the figures given here are typical of most weeks in most parts of Britain. About 100 hours of programmes have been analysed so that the figures, which are given in hours, are also fairly accurate as percentages of the total time.

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(1) What Children Watch. A Granada survey.

Programmes have been classified according to content and also to whether they are: (1) live or tape recorded (in many cases it is impossible to say which); (2) filmed; (3) a mixture of live, filmed, and tape recorded material.

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[1] As far as is known, no comparative content analyses have been published for other countries. This is a serious lack which should be remedied.

Content Analysis of British Television[1]

	Total	Live or tape recorded	Filmed	Mixed
FICTION				
1. Crime series	8 1/2	3	5 1/2	-
2. Misc. series	8 1/2	3	5 1/2	-
3. Costume series	2 1/2	1	1 1/2	-
4. Western series	4 1/2	-	4 1/2	-
5. Complete plays	5 1/2	5 1/2	-	-
6. Complete cinema films	4 1/2	-	4 1/2	-
	34	12 1/2	21 1/2	-
FACT				
7. Topical	15	3 1/2	3	8 1/2
8. Outside broadcasts (sport)	7	7	-	-
9. Outside broadcasts (misc.)	4	4	-	-
10. Documentary	10	3 1/2	5	1 1/2
11. News bulletins	6	-	-	6
	42	18	8	16
THE REST				
12. Advertisements	6	1	5	-
13. Comedy	4 1/2	3 1/4	1 1/4	-
14. Quiz	4	3	1	
15. Light music	3	3	3	-
16. Variety	2 1/2	2 1/2	-	-
17. Cartoons	2	-	2	-
18. Serious music	1 1/2	1 1/2	-	-
19. This is Your Life	1/2	1/2	-	-
	24	14 3/4	9 1/4	-

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[1] Notes on the content analysis

1-4. Mostly series of self-contained episodes, although a few are really long plays divided into a number of instalments.
2. Includes domestic, medical, legal, and adventure series.
6. An example is John Ford's "The Informer".
7. This includes programmes which, for the most part, are about current events but which do not attempt to give up-to-the-minute news. Examples are "Tonight", "Panorama" and "Here and Now".
9. Includes two religious services, the finals of the "Miss World" competition, and a speech by the Prime Minister.
10. Mainly travel and nature films, and science programmes.
12. The live material is advertising magazines. The remainder is filmed material inserted during and between programmes.
13. Comedy shows in dramatic form are included here.
19. This programme is described in Section IV, 5. Although it is the only programme of its kind, it contains in concentrated form certain ingredients which are to be found in many other programmes.

There are, then, important differences of content between cinema and television. Dramatic fiction, which fills the cinema screens for much of the time, represents only about one-third of British television's output. Children themselves are very conscious of this difference of content. One hundred and forty 14-year olds were asked to write down what they thought were the important differences between cinema and television.

Typical comments were:

"The film can either be romantic, comedy, musical or adventure. The television does include these things but it also shows extra things which the film cannot, e.g. quiz programmes."

"There are more political meetings and programmes that will teach you something on the television."

"You don't get any circuses in the cinema."

The general standard of television is lower than that of films

Another major difference between the two media is in the quantity of material needed. In Britain, some six thousand hours of broadcasting time have to be filled each year and, with the prospect of a third and even fourth channel within the next few years, this amount seems likely to increase. Under these circumstances much of the material broadcast on television is inevitably of a low standard. There is not, at least at present, enough human talent to produce worth-while material to fill all the broadcasting time.

Television pictures, moreover, suffer from poorer definition (particularly in the British 405 line system), and both with television picture and sound are more liable to technical mishaps. Children are conscious of both the general and technical inferiority of television:

"Cinema has better made films. More money is put into them."

"Cinema films are made more carefully and realistically than TV plays."

"When you are at the cinema, nothing ever goes wrong with the pictures. The television at home is always going wrong at the exciting parts."

"On the television, minor details are left out or are not seen. On the cinema screen, things are enlarged a great deal and this makes viewing a great deal easier."

Viewers tend to be less critical of television

There are, moreover, factors at work which tend to persuade audiences to accept television's low standards. Most viewers regard television as free entertainment. (In fact it is not, for the cost in repairs and depreciation of a television set plus the annual licence fee is about the same as the cost of a weekly visit to the cinema by two people. However, few viewers count the cost in this way.)

In the children's comments on the differences between cinema and television, "you don't pay to watch television" was second in order of frequency. (Equal firsts were the smallness of the screen, and the lack of colour on television.) Because viewers regard television as free entertainment, they are inclined to demand less of it than of something they pay for.

This tendency to accept low standards for television is accentuated by the fact that television is usually seen in the home. There are many homes where television, like radio, is often no more than a background to other activities. Moreover, watching a television programme does not involve that sense of occasion which a visit to the cinema produces, that feeling that an hour or two has been set aside for a special kind of experience. Television is often a constant stream of fleeting impressions. Because there is light in the room, it is possible to talk and to read, even to do homework, and still give some slight attention to television. The point is that the attention is slight, and that it is often disturbed. In a darkened cinema, the conditions for close attention to the screen are more favourable:

"When it comes to the cinema, I enjoy it much more because there are no lights so it is better to see, and there are very rarely intermissions unless it is a very long film."

"The cinema has a bigger screen and more atmosphere. If the film is a good film, you imagine yourself in the film and forget about everything that is going on about you."

"When I am watching television I have many distractions, when tea is made or Mum's friends come round."

"At home you can talk about the television while it is on but in cinemas people would object strongly."

On the other hand, the degree of concentration achieved by the average cinema audience must not be exaggerated:

"I prefer TV because there is not so much noise, cheers and whistles as in the cinema."

"At home you do not have people coming round your seats selling ice creams and sweets."

The intimacy and immediacy of television

This account of the differences between cinema and television has so far been concerned with the kind of screen experience to be had from each, and with the attitude of audiences towards it. It is now necessary to consider each medium from the producer's end. Most writers about television agree that the major differences between the two media are:

1. In television, what the audience sees and hears is happening while they are watching. Thus immediacy is one of the keynotes of television. A television programme, moreover, is continuous, whereas a film is a number of sections pieced together.

2. Television communicates more directly and intimately with its audience, because this audience is usually 3-4 people in their own home. Thus the

audience is often addressed directly, as if the person talking to them was actually in the room with them.

3. The screen is small and the picture is not well defined. Thus there are narrow limits to the amount of detail that can be shown at any given time, and the close up becomes more important than in the cinema.

These three characteristics of television must now be considered in more detail.

1. Immediacy and continuity

Edward Stasheff and Rudy Bretz(1) believe that the uniqueness of television comes from immediacy, spontaneity and intimacy, but they suggest that immediacy becomes important only in non-dramatic productions. In drama, they believe, the audience may become so lost in the illusion of the story that immediacy is forgotten. Paul Rotha(2) believes that "immediacy denies a fundamental requisite of the artist - the right to select in contemplation." On the other hand, Jan Bussell(3) says, "There is something vital about the present moment that the photograph cannot catch, the magic of sharing this moment of creation with the artist, whose performance becomes in some indefinable way more sensitive, knowing that his moment is shared." Bussell also points out that television acting is more like theatre than film in that the actor has to sustain his rôle throughout a whole performance and has no opportunity for making improvements. Most writers on television also refer to the fact that the television director is not so firmly in control as the film director.

Thus Bussell points out that consistently good picture composition is more difficult to achieve with television than with films.

2. Intimacy and directness

Jean Renoir(4) says (of American television), "I remember, for instance, certain interviews in connexion with some political hearing. Here, suddenly, we had a huge close up, a picture of a human being in his entirety. One man was afraid, and all his fear showed; another was insolent, insulted the questioner; another was ironical; another took it all very lightly. In two minutes we could read the faces of these people; we knew who they were. I found this tremendously exciting ... and somehow an indecent spectacle to watch. Yet this indecency came nearer the knowledge of man than many films."

Norman Swallow(5) says that in television journalism the emphasis must be on the personality of the man who appears on the screen to present the programme.

3. Small screen

Desmond Davis(6) believes that the essence of television is the close up, and Jan Bussell writes, "Go into close up as often as possible. Pack all groups as tightly as possible, so that the camera need not retire too far. Let us see what we want to see as boldly and clearly as possible." He also points out that the smallness and low definition of television pictures make necessary the frequent use of close up. He maintains, moreover, that this is an advantage, for frequent facial close ups, in which the face appears at approximately life size, make possible a more intimate style of acting than is permissible in the cinema.

Some of these authors believe that television producers should seek always to emphasize rather than hide the differences between film and television. Thus Stasheff and Bretz write, "If television is to find itself, then it must accentuate its difference from film", and Bussell believes that "Film and television are quite different media, and to borrow is a confession of weakness." He points out that intimacy does not require the sort of thing that only film can do.

Jan Bussell and a number of other authors, however, wrote some years ago, about the danger of generalizing from experience of television at a particular point in its development. This is illustrated in the following comments by Nigel Kneale, author of three science fiction serials broadcast on BBC television(7):

"To get the ultimate out of any medium, it must be possible to define its limitations. And the limitations were indefinable. They changed almost week by week, both at the transmission and reception ends." After referring to improvements such as console lighting and video tape, he goes on, "In a few years screens will probably measure about five feet by three, and have far higher definition than today. Relatively, they will be as large as those in cinemas. The smallness will have gone for good, and anyone still battling out special techniques for it will be left with them on his hands. The 'intimacy' idea will only be of antiquarian interest, like the tiny screens that produced it.

Already it is becoming clear that there is no technique, but a thousand. Increasing mechanical resources should make style as individual to the story and the teller of it as in any other medium - a book, for example, of a well made film."

And later he continues, "In the last Quatermass serial, for instance, some 45 minutes were on film out of a total screen time of 3 1/2 hours - and a surprisingly satisfactory number of expert colleagues failed to spot exactly which 45 minutes. All the technically difficult scenes, involving special effects which it would have been risky to tackle live, were filmed, giving the producer much greater control. Control .... precision. These were the elements that until recently were always unpleasantly lacking in live television."

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(1) The Television Program. New York, Hill & Wang, 1956.

(2) Television in the making. London, Focal Press, 1956.

(3) The Art of Television. London, Faber & Faber, 1953.

(4) Sight & Sound. London, Winter 1958-1959.

(5) Television in the making. London, Focal Press, 1956.

(6) The Grammar of Television Production.

(7) Sight & Sound. London, Spring 1959.

Nigel Kneale is writing about one particular kind of television - drama - but Tony Hodgkinson(1) has demonstrated that whatever kind of material is under discussion there is no real difference between film and television as such:

"The reason why there is no separate art of television, why therefore there will never be specialized 'television teaching', is a simple one which has been obscured for us by an accident of history. Film was invented some thirty years before television, yet essentially they are both the same invention - means of presenting moving 'reality' on a screen. These two forms of communication and expression which today we distinguish as 'film' and 'television' are but two sides of the same coin, two manifestations of one art, two ends of the same scale. Let us apply some analogies ..... Suppose the first method of producing pictures had been the mosaic method, and that the use of brush and pigments had come later. Film is a mosaic method - a mosaic in which each individual fragment has to be quarried, shaped and coloured separately; television represents the more fluid, spontaneous brush technique."

In any case, most television in Britain (and experience abroad may well be similar) is not broadcast live. The figures on page 12 show that approximately 40% of programmes consist entirely of film. Moreover, many of the programmes classified as "mixed" consist largely of film. For approximately half of the time, therefore, television in Britain is used simply as a means of showing films.

Many of these films have been made specially for television and some of them are closer to live television than to cinema film. The reporter addressing the audience directly, the interview with close ups, the incident which cannot be repeated - does it really matter whether all these are broadcast live or pre-recorded on film? Jean Renoir(2) speaking of a film he was making for television, said "I would like to make this film - and this is where television gives me something valuable - in the spirit of live television, I'd like to make the film as though it were a live broadcast, shooting each scene only once, with the actors imagining that the public are directly receiving their words and gestures. Both the actors and the technicians should know that there will be no retakes; that, whether they succeed or not, they can't begin again."

Roberto Rossellini(3) spoke of other televisual qualities in some kinds of film: "The television audience is quite different from that of the cinema. In television you're talking not to the mass public but to ten million individuals; and the discussion becomes much more intimate, more persuasive. You know how many setbacks I've had in my cinema career ... well, I realize that the films which were the most complete failures with the public were just those which, in a little projection theatre before a dozen people, pleased the most." Jean Renoir, referring to the success on television of Diary of a Chambermaid (a film which was badly received in the cinema) said, "I thought I had made a cinema film; and in fact, without realizing it, I'd made one for television."

If some film is more like live television than traditional cinema, what of a live broadcast recorded on video tape? As far as can be judged, the only difference between this and live television is that the audience may know that it is pre-recorded. It is only on rare occasions and with certain kinds of material that this matters. There was a time, for example, when many viewers watched This is Your Life mainly to see whether the subject of the programme would refuse to take part. When one subject did in fact refuse, no viewer ever saw it because this part of the programme, it was revealed for the first time, was pre-recorded. This type of programme, however, is rare.

Thus it is necessary to distinguish not so much between film, live television and video tape recordings, but simply between various ways of using moving pictures with sound. Whether the pictures happen to be filmed, live, or tape recorded is largely irrelevant. Dreyer's Jeanne d'Arc and Bresson's Un Condamné à Mort .... made for the cinema, are as intimate as Arthur Hailey's live television play, Flight into Danger, and a large-scale television variety show closely resembles some kinds of film musical.

Thus the principal characteristics of television which make it different from cinema are:

1. It occupies more time in the lives of children.
2. Its content is more varied.
3. It is generally of a lower standard.
4. Audiences are more inclined to accept it uncritically.
5. A small proportion of television has the quality of immediacy.
6. A larger proportion of television - which may be either live, tape recorded or filmed - has the quality of intimacy. It should be noted, however, that technical developments are tending to reduce the proportion of intimate material.

The aims of television education

It is now necessary to look back to the first section of the study, in which the aims of film education were defined and its methods described, and to ask how far these aims and methods are relevant to television, having regard to all the differences between the two media.

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(1) The Film Teacher's Handbook. London, Sept. 1959-1960.

(2) Sight & Sound, Winter 1958-1959.

(3) Sight & Sound, Winter 1958-1959.

It is certainly true that one fundamental aim of television education, as of film education, is to teach discrimination, that is, to help children to enjoy to the full all that is good. It should also be noted that in both television and film, this implies teaching children also to reject what is bad. This negative aim is more important with television than with film, for what children see at the cinema (in Britain, if not elsewhere) is on the whole of higher quality than what they see on television. A group of one hundred 14-year old boys were asked to write down the titles of all the films they had seen over a period of one month. Out of 277 film viewings by these boys, 142 were of films of a reasonable standard of quality - films such as Whistle Down the Wind, The Magnificent Seven, The Guns of Navarone. Thus about half of what they had seen at the cinema was of some value. No more than 20% at the most of what they see on television reaches the same standard of quality.

Television, moreover, has certain characteristics which make it necessary to extend the meaning of "discrimination", and perhaps even to add further aims. The varied content of television, the immense quantity of material children watch, and the conditions under which they see it, have important consequences. These are admirably described by Muriel Telford, Headmistress of Leek High School for Girls.(1)

"Television can transmit to us an unbroken succession of sounds and visual impressions which, taken individually, would each demand a different kind of expectation and response from the viewer, but which are given a spurious homogeneity by the sameness of the room and atmosphere in which we view, the sameness of the box from which the impressions come and the kind of physical effort we have to make to receive them. They are also given a spurious continuity because on neither channel is a moment of space or silence permitted between one programme and the next ... we obligingly 'keep watching' and in moods of idleness accept a programme we would never have turned on for its own sake because we were led straight into it from one we had chosen. Unless and until we train ourselves to switch off smartly, no opportunity occurs for assimilation of the programme just finished, for criticism or discussion of it, or even simply for pleasurable recollection. More important, we have not the time or opportunity for adjustment to a different type of programme or a different level of realism .... Too often we expect just 'the telly' rather than a specific kind of programme.

I remember being in one of the first trains to pass through Wealdstone station after the appalling rail disaster there. We moved through slowly at night, the area of wreckage was lit like a stage set, there was the shape of a scene familiar from newspaper photographs and the television screen, rescue workers went on lifting débris, carrying away the dead. On the other side of the train window, the thing was really happening, and we inside were detached, half-comprehending, irresponsible, uncomfortably secure in our inability to help. It seemed, and still seems, a parable of our viewing of news and documentary, watching a real drama, not quite believing in it, powerless to take part and so vaguely curious instead of truly compassionate."

After describing the variety of a typical evening's viewing, Muriel Telford continues:

"No wonder that the single programme, whether trivial or serious, generally fails to make much impression, while series and regular characters become part of viewers' lives, and adults as well as adolescents can combine easy undemanding fantasy relationships with synthetic personalities and indifference or hostility to real people on either side of the screen. Yet occasionally a real programme bursts out of its smothering setting and is remembered and talked about weeks later; vicarious experience involves the viewer and exacts the full attention of eye, ear and mind.

...We can be shown visually and told on television of events in Algeria, Sharpeville, or another part of our own town, about refugee camps and famine, and be unmoved because the medium itself has conditioned us to an attitude of detached half-belief that does not demand action ... debunking and the inculcation of scepticism are often easy, often fun, and often necessary; but they are not enough. In the end the greatest danger is not the soft head but the hard heart."

Thus the term "discrimination" must be extended to include making children aware of the distinction between different kinds of programme, conscious that "television" is not a single entity. Passive acceptance of television is, moreover, even more likely than passive acceptance of film, and a correspondingly greater effort must be made to counter it. Similarly, there are more compelling reasons for directing children's attention to particular, worth-while television programmes than for persuading them to see worth-while films. Above all, the teacher must remember that television is all the time influencing the beliefs and moral attitudes of children. It is not only that television can make them cynical about everything and indifferent to human suffering, as Muriel Telford points out. Every television programme contributes to the process by which a child accepts certain values and adopts certain attitudes. The values and attitudes conveyed by television are sometimes false. Every programme helps to create a picture in the child's mind of the contemporary world, of racial, social and vocational groups, of national history, political institutions, etc. The picture may be distorted or rendered incomplete.

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(1) Screen Education, London, No. 11, December 1961.

Psychologists tell us that there is very little firm evidence about the effect of television on children's attitudes and values, and they plead for more research. Research is certainly needed, but the teacher whose daily responsibility it is to educate young people cannot wait for the results of research. He must work on the assumption that values and attitudes are influenced by television. There is, moreover, some firm evidence on this subject. Dr. Hilde Himmelweit(1) says:

"Gradually, almost imperceptibly, television entertainment brings about changes in children's outlook and values, even though the programmes that achieve this do not deliberately set out to influence. It is rather that the similarity of views and values conveyed in television programmes, particularly in plays, make their cumulative impact.

The following principles indicate the conditions under which maximal effect is likely to occur (i.e. from the cumulative impact of a number of programmes rather than from the impact of a particular programme):

1. If the values recur from programme to programme;
2. If the values are presented in dramatic form so that they evoke primarily emotional reactions;
3. If they link with the child's immediate needs and interests;
4. If the viewer tends to be uncritical of and attached to the medium;
5. If through his friends, parents, or immediate environment the viewer is not already supplied with a set of values which would provide a standard against which to assess the views offered on television."

No doubt children's values and attitudes are also influenced by the cinema, but Dr. Himmelweit's first and fourth principles, considered in the light of the extent and nature of children's television viewing, indicate that they are more likely to be influenced, and to a greater extent, by television.

Dr. Himmelweit's fifth principle is a challenge to the teacher. English teachers have traditionally taken the view that any attempt on their part to influence their pupils' beliefs is of doubtful propriety except in certain clearly defined areas - children have always been taught national loyalty and they have always been expected to give a notional assent (often it is no more than that) to certain religious doctrines. Other attempts to influence children's beliefs have been described by the emotionally tinged word "indoctrination". Properly understood, indoctrination means the use by a teacher of unfair means to influence children's beliefs, taking advantage of their immaturity and lack of experience to persuade them to accept certain ideas. This, of course, is quite wrong. It is also true that one aim of education is to get children to question accepted beliefs, but such questioning must not become an end in itself; children must not be taught to believe only that they should not believe in anything. The purpose of having an open mind is to allow something to come into it. The questioning of what is accepted is a mere preliminary, after which a child must be taught to reason his way to belief by using whatever experience he has. The teacher, moreover, must demonstrate that he himself believes strongly, even passionately, in certain things. A teacher who acts as if children's values and attitudes were no concern of his not only raises doubts concerning the depth and sincerity of his own beliefs; he also gives children the impression that it does not matter what they believe and, worst of all, he leaves them defenceless against the powerful voices, both commercial and political, which use all the techniques of modern communication, including television, to put over their ideas.

Summing up then, the aims of television education are:

1. To help children to enjoy and appreciate to the full all that is good in television.
2. By implication, to teach them to reject what is bad.
3. To maintain and develop children's respect for human values.
4. To give them a true understanding of the world they live in.

The difference between these aims and those of film education is mainly one of emphasis. Children in Britain spend comparatively little time at the cinema; what they see there is homogeneous; and it is on the whole of a higher standard than what they see on television. Thus the second, third and fourth of the aims listed above become relatively (but only relatively) unimportant in film education, and the main emphasis is on the first aim.

Some questions for discussion

Does the greater importance of television in a child's life necessitate introducing him to television education before film education?

Are children's values and attitudes, and their understanding of contemporary society, influenced more by television than by cinema?

Do children watch television less attentively than cinema, and are they more inclined to accept it passively?

Has the importance of (a) intimacy and (b) immediacy in television been underestimated here?

What important differences are there between film made for television and film made for cinema?

What important differences between cinema and television have not been mentioned here?

Have the more negative, prophylactic aims of television education been over-emphasized here?

Is the relation between film and television less close than is argued here?

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(1) Television and the Child. London, Oxford University Press, 1958. Dr. Himmelweit's conclusions are based on comparative studies of viewers and of children who had never had the opportunity of seeing television.

SECTION III

METHODS OF EDUCATION IN TELEVISION

1. The teacher's attitude

No teacher can hope to assist young people to enjoy the best of television unless he himself enjoys it. This is the prime qualification of the teacher. He must, moreover, be capable of enjoying a television programme for its own sake. It is widely accepted in Britain that teachers must be familiar with television so that they will be able to share their pupils' interests and make use of these interests in teaching geography, science, etc. in the classroom. It is perfectly proper to use television in this way but this is not education in television. History teachers use Dickens' novels to illustrate Nineteenth century social conditions, but they do not claim to be teaching English literature.

Again, it is sometimes argued that teachers should use children's interest in television as a ladder to "higher" things - as a means, for example, of stimulating their interest in theatre or the novel. Thus television is regarded as inferior in itself and the teacher's interest in it is simulated. This dishonest pretence is unlikely to deceive children.

It is, nevertheless, true that many particular television programmes are inferior. It is also true that children often enjoy programmes which the teacher thinks are deplorable. The teacher's attitude in this situation must be one of tolerance. Outright condemnation of children who enjoy poor television programmes will inevitably destroy that bond of personal sympathy between pupil and teacher which is essential for any kind of education, but in particular for education in television. Condemnation, moreover, will not change children's tastes. Only patient work over a long period will do this.

2. Experience of the best

As in film education, one of the teacher's most important tasks is to ensure that children have a wide experience of the best the medium has to offer. This task is extremely difficult. Most British schools are equipped with a 16 mm. projector and a wide variety of films is available; finance is occasionally a problem, but an interested teacher will usually find no difficulty in presenting a good film at a time and place convenient to the children. The teacher, however, has no control over the timing of television broadcasts. There are television broadcasts during school hours in Britain but most of them are directly educational programmes. To watch a good example of this kind of programme is a valuable experience, but what children need to see above all are outstanding examples of the kind of programmes they see during the evening. The teacher may attempt to influence children's choice of evening television programmes, as he will try to guide them to the best films in local cinemas, and if he has the right personal relationship with the children he may have some degree of success. Television, however, unlike cinema, is shared by the whole family, and it is usually the parents who decide which programme (or, more usually, which of the two channels) will be seen. A child who has been asked to watch a particular programme will often say in school next day, "I tried but Dad wanted the boxing."

So a well organized system of co-operation between school and parents is necessary. A list of recommended programmes might be distributed to parents each week. It would of course emphasize mainly the best examples of the kinds of programme children readily enjoy - drama, music, variety, comedy, quiz - but it would also attempt to widen children's tastes by directing attention to types of programme against which they are prejudiced but which they might well enjoy. This weekly list would therefore attempt the same functions as a school film society. There is, moreover, no reason why it should not also direct attention to programmes which would help a child's school work.

At best, however, this is only a partial solution of the problem. Outstanding television programmes recorded on 16 mm. film, if they were available in sufficient quantity and variety, would provide a complete solution. In some respects, such film recordings are more valuable than live broadcasts. A film recording can be studied and not merely seen. It can be projected two or three times or more; it can be dissected and analysed in the same sort of way as a film. Only in this way can a television programme be fully appreciated and enjoyed.

3. The television diary

There is at least one other field for fruitful co-operation between teachers and parents. Every child should keep a television diary, and parents could do much to ensure that it is kept properly. The teacher can provide the information necessary for such a diary, preferably in the form of a set of duplicated sheets to be filled in by the child. Items might include:

Title of programme. Date and time of transmission.
Broadcasting company (i.e. BBC, Granada, ATV, etc.)
Director. Writer.
Fact? Fiction?
If fact, was it interview? reporting? discussion? comment?
If fiction, was it Western? crime? domestic? etc.
Was the programme suitable for television? (e.g. could it have been done better in a book, on the stage, in the cinema?)
What did you like about the programme?
What did you dislike about the programme?

It is important that a child should not be discouraged by being asked to write too much about any one programme. The above outline is not a universal guide, but it is adequate. A child who keeps such a diary should become more attentive to what he sees on television, he should develop the habit of distinguishing between fact and fiction and of making a simple assessment of the quality of a programme. Above all, he will make an effort to assimilate each programme and he will become aware that television is not just one thing but a wide variety of very different kinds of things.

4. Detailed study of television programmes

Section I of this study deals with the methods by which children may be taught to attend closely to a film and thus to become more aware and responsive. The same awareness and responsiveness are required for viewing television programmes. It is probably true that habits of careful attention learned in the study of films will be carried over to television. Children themselves are conscious of differences between cinema and television, but not between film and television; they realize that there are important differences of content and in viewing conditions, but they naturally accept that differences between film and television as such are largely irrelevant. They do not need to be told that the "language" of television is the same as that of film; that a television director chooses certain things for his audience to see, lights these things in a particular way, selects camera positions, arranges the pictures in a certain order and places with them a selection of sounds. Most children are interested in the technical details of how the pictures are made and arranged, how the sound is added and so on, and their curiosity should be satisfied. Visits to studios, diagrams, scripts, classroom simulation of the television studio, are all useful here. As with film, however, this kind of knowledge is not important. Children may wish to know the technical details of console lighting, and there is no reason why they should not, but the important thing is that they should understand the artistic purpose of lighting a particular scene in a particular way.

One part of the careful looking and listening process might well be a consideration of the differences between film and television - or, more accurately, between different ways of using moving pictures with sound. Children can decide for themselves how important the immediacy of these pictures and sounds is; the audience itself is the judge of this, for if the viewer does not feel any sense of excitement, if he is not aware that what he is seeing is happening as he sees it, there is no virtue in immediacy.

Children might also consider film and television versions of the same story. A group of boys who had seen Oliver Twist in both forms made these comments:

"I think the film version was much better because there was more real life. You can't really have a big mob in a studio." "The workhouse in the play was a tiny little room. There weren't really a lot of boys and there wasn't a lot of racket going on while they were eating. In the film, there was a gigantic big hall, and there were women, and they were all making a lot of noise."

"In the film studios, they take it by scenes - just short snaps - but on television they do it for a whole half-hour."

"In television, actors wait for the camera to be on them, and sometimes you see this. In the film, you don't see this."

No child in this discussion mentioned immediacy, and it is worth pointing out to the children that they themselves have demonstrated that immediacy is not important in drama. The first two comments quoted here emphasize the comparatively small scale of a television production, and the other two indicate the continuous nature of live television. Children should note that the small-scale, intimate quality of this particular production is not of the essence of television, and that there are other, non-continuous ways of producing television plays.

This kind of comparative study which, it must be stressed, is a comparison of different ways of using moving pictures rather than of film and television, would of course be very much easier if there were a wide variety of television study material recorded on 16 mm. film. It must be remembered also, as was said earlier in this section, that this kind of study material is a very convenient way of introducing children to the best of television.

5. Thinking about television

Much of this section has been primarily concerned with methods of achieving the first of the aims of television education: introducing children to the best the medium has to offer, and helping them to enjoy it to the full. All of the methods described so far are, of course, relevant to the third and fourth aims, but the first necessity for the achievement of these aims is that children should be stimulated to think about television. The small space devoted to this aspect here must not be taken as a measure of its importance, for much of the detailed description in the final section is concerned with it.

Some questions for discussion

Has a correct and adequate account been given here of what the teacher's attitude should be towards his pupils and towards television?

To what extent may educational television programmes (i.e. those broadcast during school hours and intended primarily as aids to the teaching of various subjects) be used to teach discrimination in television?

What differences, if any, are there between a film recording of a live broadcast and the live broadcast itself?

What practical difficulties are involved in getting children to keep television diaries, and how should these difficulties be overcome?

Is there such a thing as "television language". If so, what is it and how important is the teaching of it? What is its relationship to film language?

Do children need to know what happens in a television studio to become more responsive to television?

What kinds of television study material are most needed?

Would the making of a television programme by children have the same kind of educational value as the making of a film?

To what extent will good habits of looking and listening learnt in film education automatically be used during television viewing?

Do children who have been trained to think about films carry thoughtful attitudes over to television viewing?

Should the same methods always be used with both boys and girls?

SECTION IV

SOME LESSONS DESCRIBED

Television, like the film, is about people, and the emphasis throughout these lessons is on television education as a branch of the humanities. The five kinds of television selected for detailed treatment here are:

1. Crime series.
2. Westerns.
3. Advertisements.
4. Topical and documentary programmes.
5. "Peep-show" programmes.

These examples have been chosen either because they are to be found more frequently on television than in films, or because they are popular with children, or for both of these reasons. Television education, like film education, must be closely related to children's normal viewing experiences.

1. Crime series

There are many different ways of dealing with this type of programme in the classroom. In the kind of lesson described here the discussion method is used to stimulate children to think about the characters and situations they see in crime series and to relate them to life as they are able to observe it. Children should be encouraged to think about the following questions, the reasons for which should be self-evident:

What qualities do you like/dislike in police and detectives? What is their attitude to the criminals? Are real life police and detectives like this? Why do they always catch the criminals? Would television plays in which the criminals are not caught do any harm? What kind of people are the criminals? What are we told of the reasons why they commit crimes? Are they convincing reasons? Are we ever shown what happens to a criminal after conviction? What are we told about the reasons why crime is wrong?

The following comments by children give some idea of what goes on in this kind of lesson.

What qualities do you like/dislike in police and detectives?

"I like Craig in Ghost Squad because he's always having a bundle (fight)."

"I don't like Perry Mason. There's too much chin wagging in the court all the time."

"I like the way Lockhart and Baxter bribe people."

"Dan Matthews is big-headed. He always wants to do everything himself - doesn't let the others have a chance."

"I like Bollinger because he gets on with it. It's not boring. All action."

"I like Lockhart because he always works things out clearly."

The relative merits of intelligence and physical force as methods of catching criminals might then be discussed.

When one of the children in this series of discussion mentioned Maigret (a large number of Simenon's novels have been dramatized on BBC television) the opportunity was seized to direct their attention to this, one of the few worth-while crime series on British television. Maigret is real, a fallible human being, unlike many screen detectives, and it is his sympathetic understanding of human nature which enables him to solve crimes. Criminals are people, not merely objects to be chased by the police, and the main point is the relationship of the characters with each other and with Maigret. Discussion helps to bring out these points:

"I like Maigret because he's so natural and doesn't seem like an actor."

"When he catches them he doesn't twist their arms up their backs like most detectives do. He talks to them and sees their point of view. He works from his idea of the criminal. Most coppers say 'you'll be inside for a long time. We won't see much of you.' Maigret's just the opposite."

"Maigret just walks round to their house and they tell him about it. He's human, more than other detectives."

"He's calm. This bloke Kookie (a character from an American private eye series, 77 Sunset Strip) jumps in a hot rod and tears off all over the place. Maigret keeps quiet and works it out in his own mind."

"He's not always right. He makes mistakes. He's always saying he's worried - like last night. Some man came to him and said he was going to be killed and Maigret said he wasn't. Next day he was killed. It's more true to life than being right all the time."

"You see Maigret at home and he discusses things with his wife."

Another series which is more true to life than most is Z Cars, about the mobile police in a Lancashire city. One programme in this series included a most poignant scene in which a young motor cyclist, injured in an accident, died in the arms of a policeman. One boy commented:

"Z Cars is realistic. I used to watch Danger Man and when a friend got shot he used to look at him and say, 'Oh, he's dead!' and straight away he's away in a car. Well, Z Cars is more true to life."

Another boy replied. "I disagree. I know they rush away in Danger Man; but that way they can get more of the story in. If they're hanging about over a dead body it cuts the whole story short."

The first boy then commented: "That's why Z Cars is more true to life. It's not just trying to pack more into a film. In Danger Man when someone gets killed, he says, 'Poor Joe. Nice bloke old Joe was', but he doesn't think of what his mother will say or worry about his relations."

Thus the contrast is pointed between the true story and the superficial stereotype.

Why do the criminals always get caught in the end?

Two kinds of answers are given to this question:

"The police are always much brighter than the criminals. They always know the next step the criminal is going to make."

"The criminals haven't got the equipment the police have. When the criminals get away they have only one car but the police have many cars and they can cut them off."

More significant is the other kind of reason given:

"If the criminal doesn't get caught then there isn't any end to the story."

"They have to have them getting caught so that people have more faith in the police."

One boy suggested that the criminals should sometimes be allowed to get away:

"If everyone's going to keep being caught every time, people are not going to stay watching television. They know what's going to happen."

And another suggested that this would be more realistic:

"I think they ought to have more television series with the burglars and murderers getting away because not all the policemen catch them, do they?"

2. Westerns

Children might be encouraged to discuss the perennial popularity of Westerns, what they themselves like about Westerns, and what makes them different from other television series. They should be persuaded to analyse the qualities of the various Western heroes and to ask whether they seem like real people or mere stereotypes. They might also consider the Western as a piece of story telling and examine the plausibility and predictability of the plot. They should realize also that there were cinema Westerns long before television was invented, and they might well consider some of the differences between the cinema Western and the television Western.

One example of a television Western, The Dan Hogan Story (one of the Wagon Train series) may be borrowed from the British Film Institute and studied in school. The children are mainly interested in plot and character, and in relating a screen experience to their own lives. Dan Hogan clashes with Jason Rance, the crooked town boss. Hogan's friend cannot pay a gambling debt to Rance, and Hogan defends him when Rance's men try to beat him. Rance then tells Hogan to leave town by 1.0 next day. Reluctantly, and only because of his wife and children, Hogan decides to do so. However, when he hears that Rance has killed his friend, he decides to stay. Rance is accidentally killed in the fight which follows.

A group of boys discussing this decided that Hogan did not act in a cowardly way when he decided to leave town. Why? Because he was thinking of his wife and children. When it was pointed out to the boys that having a wife and family does not excuse a man from fighting in a war, the following discussion ensued:

George: "Well, in a war you've got to fight really, haven't you?"

Eric: "In a war, if you don't go out and fight, you're counted as a traitor or something and you have to be shot. It's better to go."

Keith: "An old man might come up and say, 'Why aren't you fighting'?"

Eric: "You're fighting for your country in a war. It makes no odds about your wife."

Teacher: "But wasn't Dan Hogan fighting for the other people in the town?"

Peter: "He paid them back for killing his friend, didn't he? He wasn't worrying about the town."

This last comment exposes the confusion inherent in this film, for Dan Hogan is presented as a character motivated by the desire to help the community. The boys see clearly that he is not, and they see no connexion between the situation in the film and national service in wartime.

In this and other respects, children come to appreciate the stylized and conventional nature of Westerns. In the following incident they demonstrate it to themselves. They were talking about Whiplash, a Western series set in Australia. The hero of this series uses a boomerang and a whip instead of a gun. He righteously points out that he does not use a gun because this would encourage others to do the same. An attempt was made to persuade the children to see the confusion and dishonesty inherent in this attitude. They were asked why he did not use a gun:

Peter: "Well, he didn't want them all to start being gunslingers like they are out in America."

George: "Yes. If he'd fired a gun against another man, they'd all have started and it would have been a massacre."

Barry: "He killed a person with a boomerang. He didn't like using a gun."

Teacher: "What's the difference?"

Eric: "If the man was on a horse, you see, riding along, and someone throws a boomerang and it clouts the back of his neck, it breaks it. But if he shoots and it makes a hole, they know he's been shot and try to find out who it is. With a boomerang, they'll say he's fallen on to the ground and broken his neck."

Keith: "Yes. Not such a messy job."

Thus killing is discussed entirely in practical terms and from the killer's point of view. In fact, of course, none of these children could conceive of actually killing anybody themselves, however much they might talk about it. They are here thinking entirely within the framework of Western conventions. Such a discussion might be followed by a study of two examples of screen violence, one realistic (as in Saturday Night and Sunday Morning) and the other stylized (as in The Quiet Man).

3. Advertisements

Television commercials are of particular importance in television education because they are the one feature of television which deliberately sets out to influence children's values and attitudes, preferably without their knowing it. The teacher's task, therefore, is to get children thinking about commercials, to persuade them to bring to the surface of their minds, and to examine, the values implicit in the commercials. Children must also examine the picture of contemporary society presented by these commercials. A class project is an ideal method of doing all this. Children have ample opportunity for close study at home, for the same commercial may be repeated many times during the course of one week. Tape recordings of sound tracks may also be analysed in the classroom.

Thus a class might be divided into groups. One group is asked to note commercials in which it is claimed that the product advertised will help to create a happy family or make you feel that you are a successful parent; another group will count those which offer the energy and vitality of youth; a third group will collect commercials which sell glamour and romance, etc. After the results of this work have been analysed, the different groups may be asked to find out what commercials have to say about such subjects as work, leisure, family life, boy-girl relationships, youth, age, etc. Their conclusions are likely to be as follows:

The purpose of work is to make leisure possible and to enable you to earn enough money to enjoy it. Work is never something satisfying or useful in itself. Enjoying leisure is one of the most important things in life, and you cannot enjoy it without money. Family life is nearly always happy because the family always have clean clothes and have good and tasty things to eat and drink. The essentials of a good home are that it must be clean, hygienic and free of unpleasant smells. Cigarettes, shoe polish and detergents, as well as cosmetics and hair cream, can help you to get on with the opposite sex. Youth is highly desirable but old age is something to be forgotten. Anything new is good and anything old is bad.

Thus a host of attitudes and values, and a picture of contemporary society, are dragged up from the depths of the commercials. These things must then be examined. Again, discussion is the best method. It may not prevent young people from being influenced by commercials, but at least they will realize why they are being influenced. Here are some examples of this dragging up process and of the examination of the results:

1. An advertisement for a beverage called Horlicks claims that it makes you sleep better and that you thereby become less bad tempered. This is always illustrated by a scene in which a mother becomes angry with her child and, what is worse, is observed by a neighbour. Children were asked to describe what happened in the advertisement:

Ray: "It shows you how nervous she is. She buys some Horlicks and it makes her better."

Teacher: "Is a mother ill because she gets angry when her boy tips the goldfish all over the floor?"

Garry: "No. My mother's like that all the time."

Ray: "My mum's niggly (irritable) but I don't think she needs Horlicks."

Thus they begin to realize that those moments of irritation from which we all suffer are not a disease needing special treatment.

2. Teacher: "Why are there so many young people in commercials?"

John: "You get young people on there and it makes the older people forget they're old."

Bill: "Yes. If they put old people in, it would remind all the young people they're going to get old."

3. Teacher: "What is it that makes families in commercials so happy?"

Peter: "They've got plenty of money."

Teacher: "How do you know?"

Peter: "By the layout of the house. They've got all these modern washing machines, food mixers and all that."

Ken: "They don't have to be rich - you can get washing machines and that on the weekly (i.e. on hire purchase)."

Teacher: "Yes. Well, what else makes them happy?"

Keith: "Being on television, I suppose."

The last remark illustrates the danger of assuming knowledge which the children may not have. It had not occurred to this boy that television families are actors playing parts.

4. Cigarette commercials are a large subject of study in themselves. Among the most interesting are those for Strand cigarettes.(1) In each one, a young man, alone in a big city late at night,

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(1) Three of these may be borrowed from the British Film Institute.

consoles himself with a cigarette. Here is what a group of children said about them:

Lionel: "There aren't many shots in the film. It'd be exciting if there were lots of shots. There aren't many cuts and its's not exciting. It's more peaceful and lonely."

Teacher: "Why make it peaceful and lonely?"

George: "To advertise the cigarettes as being smooth."

Teacher: "Will it sell cigarettes?"

Eric: "It gives you a good example of the man waiting for his girl friend. She doesn't turn up and then he lights a cigarette, being fed up with her not coming."

Teacher: "Yes, but will it sell cigarettes?"

Eric: "Yes, it shows people they're nice and smooth."

This discussion, of course, misses the point completely, and it illustrates the difficulty of countering the "depth approach" in commercials. The point of this approach is to play on hidden fears and desires and it is not easy to persuade children to reveal, even to themselves, their deepest feelings. The most one can do in this case is to point out that most people are afraid of being lonely, and that the advertiser is using this fear.

It is sometimes said that the approach to advertisements which has been described here encourages children to be cynical about everything. It certainly encourages them to be cynical about advertisements and indeed one purpose of this sort of work is to teach children to question the motives and methods of advertisers. Do they as a result come to believe that there is no goodness anywhere in the world? This attitude may result from too prolonged a study of television commercials, and it is worth recalling here Muriel Telford's comment that the greatest danger is not the soft head but the hard heart, but there are many other television programmes which, given awareness and receptiveness on the part of the children, will do all that is necessary to prevent their cynicism becoming universal.

4. Topical and documentary programmes

Most children are better informed about the world around them than they were ten years ago. The reason is the number of topical and documentary programmes they see on television. Many of these programmes are of great value, but many present a distorted picture of contemporary society and a false view of life. The latter variety has been selected for detailed study here.

Even supposedly impartial news bulletins should be examined. One recent example included pictures of refugees from Katanga arriving in Northern Rhodesia, and the accompanying commentary went something like this: "The United Nations forces went to Katanga to get rid of white mercenaries, but all they have succeeded in doing so far is to get rid of white women and children. However, they will be in good hands in Northern Rhodesia." Classroom study of tape recordings of news bulletins is one way of exposing loaded items like this.

A more common fault in the presentation of news is illustrated by another incident. President Eisenhower had been addressing the United Nations General Assembly. A recording of his words arrived in Britain next day, but without pictures, and in the news bulletin his words were accompanied by pictures of African delegates who were clearly bored by whatever they were listening to. The point is that they appeared to be listening to the President, whereas in fact there was no way of telling whether they were or not. The incident does not imply an anti-American bias in the presentation of news. It simply means that the screen has to be filled somehow. Children should be made to realize this, and also that there is a strong tendency to fill it with something entertaining rather than with important news.

They will therefore need to know, in Britain if not elsewhere, something about television as an industry. That the commercial television companies obtain all their revenue from advertising is of the greatest importance because it makes for a strong tendency to do anything to keep viewers watching. Nor is the BBC free from this tendency, for too great a reduction in BBC viewing figures might create an irresistible demand for the abolition of the licence fee which constitutes the BBC's revenue.

Armed with this kind of information, children might be asked: "Suppose you were responsible for the news. How would you choose which news to present?" The discussion which follows will reveal a tendency to present whatever news has most visual interest. Hypothetical illustrations should be used. Which is more important and which is likely to get most time in the news - a disarmament conference or a fire? the Common Market or a royal wedding? At this point, a television study extract called Vox Pop should be shown. Originally made for the BBC's Tonight (on the whole, the best of all British topical programmes), this film shows Alan Whicker questioning passers-by about their knowledge of parliamentary business.

There are some significant details in the film. A shot of ducks quacking is interpolated while one of the persons interviewed is advocating a 13-month calendar and a decimal coinage. Since this was first broadcast, Britain has been promised a decimal coinage. At the time, many children thought the idea was "nutty" because a "nutty" character advocated it, and the ducks reinforced this view. Again a tape recording can be used to study the technique of a skilled interviewer. An obviously middle class man, with bowler hat and umbrella, is approached:

Whicker: "Do you follow the business of Parliament?"

Bowler hat: "Yes, up to a point - in so far as I read the reports of the proceedings more or less thoroughly, when I get the time, in the Times."

Whicker: "You read them in the Times newspaper?"

Bowler hat: "Yes."

Whicker: "What do you consider were the major bills dealt with in the last session?"

Bowler hat: "Well, er, you've got me slightly off, er, just off balance for a minute - but I think the er, er, ... Would you like to give me a lead on one? I might remember."

Whicker: "Well, I'm not quite sure what you would consider the most important - since you do follow the business of Parliament."

Children will notice the polite but ruthless method used by the interviewer.

The point to emerge most strongly from the film is that all who appeared were almost totally ignorant of parliamentary business. Children should be asked how many people were interviewed. They will give a variety of wrong answers, and will have to be reminded that the question was not how many appeared, but how many were interviewed. Eventually, they will see the point: we do not know how many were interviewed. What did those who appeared have in common? They all made us laugh. Were these people a truly representative sample or were they, as one boy called them,"a load of goofs", chosen for their entertainment value? Again, we don't know.

One method of showing children that television presents a selective version of reality is illustrated in this discussion of a television documentary which contrasts life in Britain most unfavourably with British travel advertisements in the United States of America:

Teacher: "Suppose you had wanted to show a picture of England at its best. Could you have done it?"

George: "Yes, you could have gone into the country lanes."

Lionel: "You could have gone into a railway station when it wasn't busy. You could show comfortable seats in trains."

Keith: "You could show them what it's really like in a pub - you know, the doors open and people going in ..."

Teacher: "So the sort of programme you get depends on what sort of pictures the television producer decides you are going to see. How can you tell whether you are being given a true picture or not? In fact, can you tell at all?

David: "You don't know. You just have to trust the person who is telling you."

5. Peep-show programmes

Perhaps the most distinctive feature of television is its power to display human beings for the entertainment of an audience of millions. This type of display is sometimes apparent in quiz programmes, as witness these children's comments:

"Double Your Money is funny because the quiz master is always cracking jokes about the people."

"I think these quiz programmes are all wrong because the people answering the questions are all nervous and they can't answer. If they get something wrong, you're at home sitting in an armchair saying 'Why didn't he get this right? He's missed his chance.' He's nervous and he doesn't want to go on with it, and you know he's saying 'Why did I do that?' I don't think I would like to go on one of these programmes."

However, the best example in Britain of this human display is This is Your Life, derived by the BBC from a similar American programme. The person whose life is to be displayed does not know beforehand, and he is usually lured to the studio under the impression that he is to see another programme. During the first few minutes, the compère builds up tension by inviting the audience to speculate about the identity of the subject of the programme. The compère then approaches the subject, who is usually someone who has devoted his life to the service of others, and says "So-and-so, this is your life." The subject then comes on to the stage and for the rest of the programme he is reminded of his past life by a procession of friends and relations who each contribute a little to the story.

A film recording of an American example of this programme is available from the British Film Institute. The subject of this programme is Alice Middleton McDougal, who was saved from the sinking "Lusitania" in 1915, and who has since spent much of her life in community service. This piece of study material, because it is on film, can be projected several times and may therefore be used as an exercise in careful looking and listening, as a means of increasing awareness and also as an introduction to the discussion of the important issues raised by this kind of programme. Children will notice, for example, the constant use of large close ups as a means of displaying intimate emotions, and they will notice that stills of the sinking ship are accompanied by loud, blaring music. They will notice also other methods by which the sensational value of the programme is increased. The compère says, "... the water came across the floor. You almost crawled to the upper deck and you lay there clinging to the bottom of the railing. You put your hands over your ears" (brazen music at this point). An Irish doctor who tended the survivors from the "Lusitania" then begins his part of the story, but the compère breaks in, "Yes, you were lying in the morgue for 24 hours with your fingers still in your ears." Mrs. McDougal then talks a little incoherently about her experience, but the compère ruthlessly breaks in to ensure that the sensational details are not missed - "Is this the man who found you over there, and who saw your little finger move just enough to know that you were alive?" Children will notice too the hypocritical sentimentality of the closing scenes of the programme in which Mrs. McDougal is given a variety of presents, each of which is shown in close up with the compère saying the maker's name. There is ample scope for discussion in the compère's words: "Working so much to help other people, transportation is of the utmost importance to you, so we are giving you the new 1956 "Mercury" phaeton, the most beautiful four-door hard-top on the American road."

The British version of this programme is not so blatantly sensational, and it does not include advertisements, but it is nevertheless worthy of attention. Children should be encouraged to discuss questions such as:

Why is the programme so popular?

Do you enjoy most the surprise in the first few minutes?

Do the subjects never suspect that they are to take part?

What sort of subjects do you like best - famous or ordinary people?

Would you like to hear about a subject's faults as well as his virtues?

Do you think it does any harm to display a person's emotions to millions of people?

A classroom discussion of these questions produced the following comments:

On the parade of human emotions:

"You never know, but for some people, it might bring back memories they don't want to remember. Last night, for example, where the woman was paralysed, and another one where the man had his leg cut off."

"I think it's a programme for inquisitive people who like to pry into other people's lives."

"Sometimes they overdo it. They come on and say 'Ah George!' They give each other a kiss and hug each other. It's overdone."

On whether ordinary or famous people make the best entertainment:

"If I were on, I'd be enjoying every minute of it, but the people viewing it - I don't think they'd be very interested in what my life was or what relations I had."

"Sometimes they make ordinary people interesting but other times they can't find anyone to bring on so they just bring on their relations."

On the entirely praiseworthy nature of the subject's life:

"He might have some enemies but I don't think they'd bring them on because it's all rehearsed."

"Sometimes I think they ought to bring in a few bad things a person's done. They put all the good things in."

"Sometimes they do. There was an army person and he was caught being drunk and disorderly." (But of course drunkenness was treated as a virtue rather than a vice.)

Had the subject guessed that he had been chosen?

"They had to tip him off before the show, and he goes along and pretends he doesn't know anything about it."

"I think they overdo the surprise part - when the compère stands at the door and says, 'I think I can hear him coming now.'"

Another of these peep-show programmes is Candid Camera, which consists of films, taken by a hidden camera, of ordinary people who have been placed in difficult situations. Thus the man whose job it is to create these difficult situations might pretend to be a foreigner asking the way, or, dressed as a parking meter attendant, he might place a portable parking meter by a car and demand a fine from the driver. The compère of the programme always emphasizes three points: that the purpose of the programme is to show how kind people are, that the victims are always unaware of what is happening, and that they always consent to the films being shown.

Some children find the programme entertaining:

"It's funny because people aren't just doing their normal routine, and if they were taken into a studio and told what to do it wouldn't be funny."

This child does not believe that the situations are manufactured, and he has given a good reason. Other children did not agree:

"It used to be good when it first started but now people have got to know it. Half the time, they guess, and I think it's a bit far fetched now."

"I think it's too exaggerated, and half of it is acted. They can't be as stupid as they're shown on Candid Camera."

One boy agreed with one of the compère's claims:

"In nearly every programme you see people putting themselves out."

However, the majority agreed with this statement:

"I think they try to take the mickey out of people and it's not really fair. People who aren't very educated don't know how to work things out, and it shows what they are. If it were shown abroad, people would think the English were mad."

Some questions for discussion

Do the methods described here encourage children to think about series of programmes rather than individual items? If so, is this dangerous?

Is it permissible for the teacher in a discussion to try and lead children towards conclusions he already has in mind? Or should he always allow the discussion to go in any direction chosen by the children?

Some programmes deserve a more positive approach than is described in this section. What methods might be used in such an approach? To what extent would the methods of detailed study described in Section I be suitable?

Is it necessary to teach children to be cynical about some kinds of television? If so, how great is the danger that their cynicism will become all-embracing, and how can this danger be avoided?

What teaching methods other than those described here are necessary with other kinds of television, such as music and comedy?

SECTION V

THE DEVELOPMENT OF SCREEN EDUCATION: SOME PROBLEMS

In the opening section of this study it was assumed that a close relationship exists between film and television. That the relationship is in fact very close has now been demonstrated. The difference is not so much between film and television as between various methods of using moving pictures, most of which methods apply equally to films and to television. There are, however, important differences between cinema and television, both in content and in the situation of the audience, so there must be certain differences of emphasis between film education and television education. Nevertheless film education is very similar to television education; the two should be integrated in practice, and the term "screen education" used to denote both.

The rate at which screen education can develop, even given the will to further it, depends on the supply of teachers competent to undertake the work. The situation in this respect varies from country to country, but nowhere does a large enough body of teachers exist to enable the work to be undertaken on a national scale. Much more serious, there is probably no country in the world where a real effort is being made to provide teachers with the necessary training.

The situation in Britain is probably as hopeful as that in any country, but the fact remains that the advancement of screen education is greatly hampered by the lack of adequate teacher training. It is important to recognize, however, that the problem is not, for the present at least, one of finding the teachers, but of finding the teachers to teach the teachers. Thanks largely to the efforts of the Society for Education in Film and Television, backed and encouraged by the British Film Institute, a variety of teaching techniques have been explored and hundreds of teachers, without any formal training and often without much encouragement from the education authorities who employ them, have been able to sustain courses within their schools. Inevitably the most active and best qualified of these have tended, as the years pass, to move out of the classroom - some to become head teachers, others into educational administration, some into the film and television industry itself. Meanwhile the teacher-training colleges are becoming aware of the importance of this branch of education, and some, wishing to introduce courses into their syllabuses, are looking for lecturers competent to undertake them. It is proving difficult to fill these and other comparable posts. The usual procedure in a training college is to appoint a lecturer in a recognized subject who can spend a proportion of his or her time taking television and film courses - only in one case has film and television itself been the main subject. Lecturers must have high academic qualifications in their main subject and the number of teachers practised in film and television work who also possess these other necessary qualifications is very small.

Thus any Ministry of Education or other authority which intends to promote this work should seek out suitable people at the earliest possible stage and enable them by secondment or by a period of research and experimental practice to equip themselves to undertake courses of teacher training in the new subjects.

The difficulty will be eliminated in time, but can be a serious check to development. One of the most obvious ways of overcoming it is to establish academic or professional qualifications in the field of television and cinema so that teachers may acquire them and interested teachers in training may be encouraged to slant their efforts in this direction. The possibility and methods of achieving this will vary widely from country to country. However, it is worth drawing attention to the extensive discussion of the problem of teacher training in a report entitled Film and Television in Education for Teaching, prepared by a joint working party of the professional association of training college lecturers in Britain and The British Film Institute and published by the latter body. Among their main recommendations was that:

"There ought to be in each college one lecturer at least who can help students to acquire a more than superficial knowledge of film and television."

The importance of courses, summer schools and the like for practising teachers should not be minimized, but the most important contribution to the spread of screen education undoubtedly lies in the introduction of this work into the teacher-training colleges, probably at several levels. Again, to quote the above-mentioned report:

".... every teacher should be given some kind of introduction, even if only to create a climate of informed opinion in which the specialist and semi-specialist can exert their full influence. Ideally also the teachers' colleges should be turning out each year both specialists capable of taking charge of the subject in a large school and semi-specialists who can make a contribution to the work within the compass of another subject or an out-of-school activity."

The training of adequate numbers of teachers, then, is the sine qua non for the development of screen education in schools. A trained screen teacher, however, will not be able to do his work without the support of head teacher, inspectors and administrators, for only thus will he be given the time he needs. He will also need money to hire films and a projector to screen them. Most British schools are equipped with a 16 mm. projector, and the allocation of money for film hire will usually follow if a teacher is given time for screen education. How is this time to be found? A certain amount of screen education can be given as an out-of-school activity, notably through school film societies, but such an approach is extremely limited. Experience in

Britain shows that even the most flourishing of school film societies will attract a membership of no more than half the children in the school, and no more than one-quarter of these will attend any follow-up discussion. The use of other methods of screen education on an out-of-school basis will attract even smaller numbers of children.

It is clear, then, that screen education must have its place in the school curriculum if every child is to be taught. To find this place is likely to be the prospective screen teacher's most difficult problem. The advance of knowledge and the increasingly complex nature of Twentieth century life and work have already caused considerable overloading of the school curriculum and even when head teachers and education authorities are sympathetic to the introduction of screen education they may be reluctant to sanction the addition of yet another subject.

The present school curriculum, however, is not sacrosanct. Indeed, the content of education has usually changed with the changing needs of society. Unfortunately, most educational systems seem to labour under a heavy weight of inertia, and teachers have always been good at inventing reasons for teaching subjects which are no longer as important as they were. Changes in the curriculum have usually happened too slowly so that Latin, for example, which was the prime necessity of education in mediaeval times, still dominated education in the very different world of the Nineteenth century. Those who believe in the importance of screen education must therefore seek to hasten the process of change in the content of education.

The work of propaganda must be carried on at a number of different levels. One of the most important of these is the teacher-training colleges, but no less important, at any rate in Britain, is each individual school. If the head teacher is not already convinced of the importance of screen education - and there are few who are - the first step towards the introduction of screen education is to convince him by rational persuasion. The case for screen education, after all, is simple and compelling: that the screen is a means of communication and a form of art at least as important as those which already have an established place in schools. Some screen education done voluntarily as an out-of-school activity will probably help the process of rational persuasion, and may well lead to the granting of permission for a small pilot experiment.

Once the will to succeed has been established, there is a good chance that the obstacles will be overcome. The main problem, of course, is to find the necessary time, and solutions to this problem will vary from school to school. There are a few schools in Britain where screen education is successfully taught as a separate subject. At the present stage of development, it is desirable that screen education should be introduced in any way possible. There are good reasons, both practical and theoretical, for not attempting to introduce it as a separate subject. It is more difficult to introduce a completely new subject than to adapt or extend one which is already in the curriculum. Moreover, the curriculum in most schools is already fragmented into as many as a dozen different subjects, often taught without relation to each other. The time is long overdue for a process of integration, for a rethinking of the curriculum in terms of three or four broad spheres of human activity. "Communication" should be one of these spheres, and film and television might find their natural place here, along with words, music, painting, etc. To introduce screen education in relation to another subject is a step towards the necessary integration of the curriculum.

It has been suggested that screen education might best be related to art teaching. It must be emphasized again that screen education should be introduced in any way possible, provided that the teacher responsible, whatever his subject, is an enthusiast for film and television. Nevertheless, to relate screen education to art teaching is perhaps not a good solution, for many art teachers would tend to be preoccupied with formal qualities in films and plays, such as picture composition, to the exclusion of more important things. To relate screen education to mother tongue teaching, on the other hand, while not without its dangers, is a better solution. Again, there are both practical and theoretical reasons for this. The mother tongue is usually given substantial time; to use for screen education one out of four or five hours per week of that time is more feasible and more desirable than to use half of the one hour per week usually given to art or music. If screen education is to be added to the curriculum something else must be omitted or given less time; to reduce the time spent on certain aspects of a "major" subject (for example, to do fewer of those interminable language exercises which take up so much time in many British schools) is more practicable than to take time from a "minor" subject or drop it entirely. Again, it is more logical to relate screen education to mother tongue teaching. There is, of course, a danger here, in that the teacher may adopt a too literary approach to film and television, that he may concentrate too much on the scenario and think of plot and character independently of the means of expression which are used to develop the plot and portray the characters. It is essential therefore that where screen education is related to mother tongue teaching, the teacher must have received training in screen education.

In conclusion, it must be emphasized that the principal task of the propagandist is to demonstrate that screen education is not a narrowly specialized field of study. Its scope is nothing less than the complete range of human experience expressed in a form which is more familiar to most children than any of the traditional forms of communication. To make children more responsive to this form of experience is not only the task of the teacher directly engaged in screen education. The extent to which the aims of screen education will be achieved depends very largely on the work of teachers who are not specifically engaged in it. It is often said in English schools that every teacher is a teacher of English. In a much more fundamental sense, every teacher is engaged in screen education.

Some questions for discussion

Should screen education be taught as a separate subject or integrated with another, (a) ideally (b) under present conditions?

If it should be integrated with another subject, which one?

What are the practical difficulties of (a) introducing, (b) integrating screen education into the curriculum? How may these difficulties be overcome?

Should the study of film and television be related to the general aesthetics of art? If so, how?

Will the widespread practice of screen education bring about an improvement in the general quality of what cinema and television offer? If so, how?

Is the fundamental purpose of screen education to make children better people?

APPENDIX II

THE AESTHETICS OF TELEVISION(1)

by Evalina Tarroni, Rome

IS TELEVISION AN ART?

The question most frequently asked about television concerns its actual nature: is television an *art* or is it merely a technical means of transmission which adds nothing to, and introduces no change in, the subject matter transmitted?

Experts differ widely on this subject. Some flatly deny that television is an art. Marty asserts that "television is simply a vehicle."(2) Quéval and Thévenot maintain that "even if we accept that the frontiers of art are not fixed, television treatment does not encourage the highest hopes." "Television is made from theatre, cinema, literature, painting and music."(3) The list of experts who do not believe in the artistic possibilities of television could be extended indefinitely, but the list of those who are convinced of these possibilities is just as long.

It may perhaps be well to examine more closely the arguments advanced by those who maintain that television is an art.

Renato May (Italy) observes that "the school of thought which supports the 'magic' of the camera has some justification for strongly affirming ... the natural possibility of an independent language..." But he also observes that only research to define the means used by television can show us the process of historical development of an art of television.

May attempts to find in each element of the language of television the factor which differentiates it from cinematographic expression. Bretz gives a very clear definition of the art of television, based on the *immediate*, *spontaneous* and *topical* nature of televised communication. "The audience watching a television programme is attracted, precisely, by the real and immediate nature of the picture. The public derives several kinds of satisfaction from watching a television programme, but the satisfactions due to the three qualities of immediacy, spontaneity and topicality belong to television alone."

D'Alessandro, for his part, seeks the characteristic language of television in the human element: "The essential subject of every good televised picture is man." "Television is the art of imitative movement."(4) It may now be asked why opinions concerning the nature of television are so conflicting. In my view there are two entirely different reasons for the prevailing disagreement between theorists of television.

The first reason is the richness and variety of the programmes transmitted. The television screen can show viewers a documentary film, a feature film, a play performed in the studio, a quiz game, a concert, a football match, a religious service or a news story. This means that in one evening the viewer is confronted with entirely different situations: the reporting of a real event, a theatrical performance, or a game in which he is asked to take part. He must *believe*, for what he is shown is *taking place at the same time* as he sees it; he must *exercise his critical faculties* for he is watching a more or less artistic performance; he must take part in the game, and he engages in a kind of dialogue with the person conducting it. Such examples could be multiplied, but those already given are sufficient to explain and justify the uncertainties of the theorists. On the basis of the great diversity of the programmes transmitted, it is easy to conclude that television is a vehicle "more like an aeroplane or a car than the cinema or the radio."(5) It is not surprising, therefore, that some theorists, considering things from this viewpoint, have stressed the content rather than the form of programmes.

Nevertheless, there is an altogether different reason for the disagreement of the critics on the nature of television.

The point is that with television, much more than with radio and the cinema, we come to grips with entirely new facts to which our mental processes are not accustomed. Our aesthetic concepts, which we have inherited from a 2,000 year old tradition, relate to works of art which are, so to speak, crystallized in solid material - marble, paper, canvas, etc. ...

But radio, cinema and television cannot be included in these traditional concepts. Here we are dealing with light and shade, vibrations of sound and light (especially in radio and television) which die away even as they come into being. Nothing remains of them. That is why we are tempted to deny their existence.

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(1) This paper was commissioned by Unesco to serve as a discussion document at the International Meeting on Film and Television Teaching held at Leangkollen, Oslo in October 1962.

(2) Rudolph Marty. *La TV et son aspect culturel et sociologique*, Paris, Editions du Tembourinaire, 1958.

(3) Jean Quéval and Jean Thévenot. *TV*. Paris, Gallimard, 1957.

(4) Angelo D'Alessandro, "TV, arte del movimento mimico", in *Lo spettacolo televisivo.* Rome, Edizioni dell'Ateneo, 1957.

(5) Rudolph Arnheim. *La radio cerca la sua forma.* Rome, Hoepli, 1957.

But we must try to weave a web that can capture these new experiences of life. In other words we need to find a new aesthetic formula for analysing their characteristics.

Leaving aside the traditional formulas, we might try to define art as a series of actions carried out by man with specific instruments (the pen, the brush, the chisel, etc.) and with different materials (paper, canvas, marble or wax), to make his inner visions *perceptible to others*, i.e. to arouse particular sensations in others. (Every artist, moreover, uses a technique peculiar to his art - the painter's way of laying on his colours, for instance.) There can be no art without a public, for ultimately art is only *communication.* Works of art *cannot exist without the perceptive capacity of the public.* By using an instrument, a material and a technique, the artist *gives concrete form* to his work.

As soon as an *instrument, a material and a technique* become available, man has a new art form at his disposal, at least potentially. This applies, precisely, to television.

In television we have, without any possible doubt, an instrument (the camera and other technical equipment), a material (for after all, sound waves and light waves are themselves a *material*), and a technique (the artist must carry out a series of operations which are by no means identical with those carried out by a film director or the producer of a play).

Television can therefore legitimately be regarded as a new art, at least potentially. This certainly does not mean that every television programme must be a work of art, or was intended to be.

Another question arises here which was raised in almost identical terms at the advent of the cinema and, before that, at the advent of printing.

The cinema, printing and television may serve as vehicles for the most widely different communications. The printer may use the same type for a poem by Rimbaud or an advertising poster. In television, the cathode ray tube may offer us, on its lines, the latest political news, a commercial announcement, or the *Persae* of Aeschylus. The *technique* used to make these different subjects *perceptible* and to *give them existence* is undoubtedly identical in the three cases.

The same conclusions must be drawn as have already been drawn in regard to the cinema, printing and radio, namely, that television is *always*, and above all, a means of *communication*, even though in some cases it can be an art.

It now remains to be seen how we can define the means of expression peculiar to television as an *art*. In other words what, if any, are its specific features? We must also consider and evaluate its limitations and possibilities as a means of *communication*.

TELEVISION BETWEEN THE CINEMA AND THE RADIO

The first question which arises in a discussion on the art of television is that of the nature of television. Its similarities to the radio, on the one hand, and the cinema, on the other, are striking. Like radio, it is broadcast by electro-magnetic waves and is received in the home, reaching the family circle never penetrated by entertainments before the popularization of Marconi's invention. Like the cinema, it communicates by pictures and words simultaneously.

It is here, precisely, that controversy begins. Is television radio enriched by pictures or, conversely, is it cinema broadcast in the same way as radio? The question is not as vain as it seems. For those who maintain that television is derived from radio also believe that speech plays a more important part than pictures in televised communication. On the other hand, those who maintain that television and cinema are "two aspects of the same phenomenon, two different aspects of the art of expressing oneself in moving pictures"(1) give pictures the predominant rôle - which is bound to affect both the critical assessment of programmes and the actual style of their presentation.

In an interview with a journalist from *Cinémonde*, in 1953, René Clair observed: "I have never seen anything on television which could not be shown on a cinema screen." Philip Bate, on the other hand, asserts that "television is nothing but an extension of ... radio. Pictures have been added to sound, just as thirty years ago sound was added to pictures in the cinema."(2)

It is true enough that television and radio have more than one characteristic in common: both use electro-magnetic waves; both can transmit events or performances instantaneously; both are put out by a broadcasting company.

The similarities between television and cinema are also quite evident. The small screen "conjugates" pictures and sound to make a significant communication. There is no doubt that the movement of the pictures, the manner of cutting and camera distance are factors which help to retain the spectators' attention. It is equally obvious that television writers cannot neglect the picture and its significance and rely solely on speech for communication.

It must not be forgotten that in television the picture is not as impressive as it is in the cinema; it is subject to limitations of different kinds. The question this raises is, precisely, that of the limitations of television as an art form and as a means of communication - a question which will be examined more thoroughly later on. For the present, we must consider the effects of two different concepts of the nature of television on the structure of television entertainment and communication, on the choice of programmes and on the rôle which television itself must play in relation to the other means of communication.

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(1) Renato May, *Civiltà delle immagini*, Rome, Cinque Lune, 1956.

(2) Philip Bate, "Ballet, Opera and Music", *Television in the making*, Ed. Paul Rotha, London, The Focal Press, 1956. pp. 69-76.

Marcel L'Herbier (1) considers that "television is generally more phonic than pictorial", while H. Billen and A. Brincourt affirm that eloquence retains its rights in television and, hence, that exclusive rights cannot be accorded to the picture alone. Georges Barnes(2) confirms that the public should be *guided* by speech. This predominance of speech is accompanied by a particular quality of speech on television, a quality which is also to be found in radio speech: the quiet, intimate, confidential quality of speech "from the heart to the ear" (O. Foerster). The friendly and confidential quality of televised communication obviously could not fail to affect the relationship between television and its public. But it also has its effect even in the extremely important matter of choosing entertainment programmes and the contents of news reports.

If one takes this view of television, stressing its confidential, quiet and intimate character, the most suitable programme material is undoubtedly intimate theatre. Iglesis, for example, admits that he has chosen "the path of invention and fiction" because, in his opinion, television lends itself better to the creation of works of art than to the objective reproduction of reality.

On the other hand, there are those who maintain that television and the cinema are akin, and who consequently emphasize the importance of the picture for purposes of televised communication. R. Greene of Columbia University maintains that the key to visual writing is the charade, by which he means an idea expressed and represented by means of a symbolic representation. The idea may originally have been expressed in words but the charade transposes it symbolically.

According to this theory, the picture, and especially the televised picture, is only a reflection of the real world. (Marcel L'Herbier says it would be possible not to call it a picture at all, since the television screen does not produce pictures, but only lines composed of intermittent electronic signals.) According to N. Vedrès, television has the faculty of continually destroying its prefabricated pictures and substituting more and more *living* pictures. Several critics are convinced that *video* is only a translucid crystal which filters the images of reality - that it does not convey *documents*, but reality itself, or rather, the shadow or reflection of reality.

If television is considered from this very different angle, it is clear that its content will also change completely. According to L'Herbier, "Reality is the spice of television ... this margin of unpredictability gives live transmissions an incomparable interest ..." Above all, television has the faculty of capturing the dramatic element in events and human encounters. That is the opinion of the Italian critic, T. Kezich, and of many other writers.

According to this second theory, television, being an instrument available to modern man for knowing and representing the reality of human life, can above all be used as a means of civic and social education.

The fact of tracing the origin of television back to radio or, conversely, to the cinema, is not without its effects on the structure of the language of television, the choice of programmes, the emergence of new types of entertainment (televised games, variety shows, surveys etc.) and, lastly, on the relationships between television and its audience. We might draw the following diagram:

Television

Radio	Cinema
Speech	Picture
Intimacy and surrealism	Realism
Contemplation or evasion	Awareness and
Dreams	social education

But this diagram, though convenient like all diagrams, is nevertheless rather far from reality.

The fact is that the concept of the cinema and television as two distinct manifestations of the language of pictures can no longer be maintained. The error, which results from the way the problem is presented, lies in having placed speech beside pictures and treated it as an adjunct to them. Neither the cinema nor television confines itself to representing reality by pictures, while using speech only to fill in the gaps in those pictures. The cinema tends increasingly towards the integral representation of reality. In this framework, speech is *inside* the picture, not *beside* it.

Television is not cinema but, in my opinion, it is following the same course, for it was born of the same need: to *represent* reality completely, but by means of different *instruments*, a different *material* and a different *technique* in other words, by a *different art.*

The greater or lesser emphasis on speech or picture in each programme is due solely to the different sensibilities of the authors. We are dealing with a new art; and every art develops in three directions, which are determined by three different factors: the development of tools and techniques; the demands of the social environment; and the personalities of the artists who lead the development of the art in one direction or another by using these techniques and trying to satisfy *these demands*.

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(1) Marcel L'Herbier, "Pouvoirs de la télévision" in *Lo spettacolo televisivo, op. cit.*

(2) Georges Barnes, "Radiodiffusion et TV", *Cahiers de Radio-Télévision*, Paris, No. 11, 1958.

The problem which now confronts us is this: who, primarily, is the television author? And next, what are the difficulties and limitations he has to overcome? What is the series of operations he has to perform in producing his work? How do they differ from the operations performed by a film author?

We shall now attempt to find an answer to each of these questions.

THE TELEVISION AUTHOR'S WORK

Several experts have frequently observed that it is difficult to define a television author. It may be considered that the author is the person who puts over a programme conceived by others, or the producer, i.e. the person who chooses the text, the director, the actors, etc... In other cases, the author may be the writer of the text or even the person who presents it. Finally, the author of a television programme is the person who stamps it with his personality. The person generally called the author, however, is the director, who begins his work with a text he has chosen himself or which has been chosen for him. It is on his reading and interpretation of that text that his creative work depends. The text exists before it is transposed or translated (these terms are very important here). That is why several experts are inclined to deny the possibility of an art of television and to assert that, on the contrary, television is merely a means of transmitting different forms of artistic expression.

If this view is not accepted, at what point does the original creative work of the television author begin? It is evident that the transposition of an already existing text (drama, comedy, novel, etc.) from one form to another raises a series of problems and difficulties, whether it is the text of a play, a novel or a film. There are problems of narrative structure which arise when the work is transposed from one means of communication to another. It might be thought that such difficulties arise mainly with novels or stories, but they also arise with plays and films. It is readily accepted that the story line of a novel cannot be faithfully followed on the television screen. It would be almost impossible to follow the author in all the twists and turns of his story. Besides, the situation of a television viewer is quite different from that of a novel reader, who devotes much more time to his recreation. The first task of the television author is to make a time synthesis, which will lead him to eliminate certain parts of the literary work and to emphasize others. In the second place, he must cast the leading characters in the novel, and his choice will clearly depend on his sensibility and imagination. Lighting, camera angles and sets are also important factors in achieving a successful result and a felicitous interpretation of the text the author has before him. The quality of the text may differ very widely, however: it may range from a mere outline to a famous work by a great writer. In the latter case, can the director be given all the credit for the merits of the transmission? For in the case of a novel by Balzac or Dostoievsky or a play by Shakespeare, we must recognize that the man who invents the characters, the inherent logic of their actions, the coherence of their personalities and the dramatic events of their lives is the true creator of the drama, the poet in the etymological sense of the word. The director who translates the work into good television pictures remains, in this case, a director and not an author in the true sense of the term. His work shows skill (in the highest sense of the term), but not art. If he has no more than a mere outline in which the characters are only very vaguely suggested, his creative work will necessarily be more intense and more personal. In other words, there will be a gradation in his work, an inverse ratio between the quality of the written text and the creative value of its transposition to television. It may also happen that the author is not provided with a text and writes one himself. The reasons why this does not happen very often are quite accidental, and derive from certain well established production habits (not only in television, but even in the cinema). It is, in fact, very difficult to entrust the production of a text to its author, even where this is practicable, for experienced directors are preferred. This again confirms that directing is regarded as a craft rather than as an art.

The same problem arises in film productions, and it may be said that in recent years, when producers have shown a preference for subjects taken from great literary works, the misunderstanding has become even more evident.

Indeed, the difficulty of formulating an unambiguous theory concerning the author of a televised or even a filmed work, arises precisely from the fact that the relationship between the director and the writer of the text varies from one case to another, from the vaguely sketched idea which is no more than a stimulus for the director, to the great novel or famous play in which the characters have been created once and for all. D'Alessandro observes, in this connexion, that the attitude an author adopts towards the text proposed to him may be of three kinds: faithfulness to the spirit of the work, faithfulness to the spirit and the form, complete independence in regard to both these elements. In this context, we could go from craft to art, and from translation to creation.

THE LIMITATIONS AND POSSIBILITIES OF TELEVISION

In trying to define what we mean by art, we referred to the instrument, the material and the technique. These terms will now be very helpful for understanding the work of the television director.

The first difference which strikes us in attempting to distinguish between films and television is the smaller size of the television screen as compared with the cinema screen. It may be added that, in recent years, the cinema has shown a tendency to develop its spatial possibilities. Television, on the other hand, develops its pictures in depth, wherever possible, never in width. The consequences, within the framework of a standard television language, are multiplications: the foreground becomes the essential element in television; general views must be avoided; the number of actors appearing on the screen at once cannot be more than three or four. It might be said that, with its limitations, the television screen seems destined to be a frame for the human face. And it is a fact that in technical television terminology camera distance is defined not by the space surrounding the actor, but by his size. In television, space is defined according to the movements and actions of the actor. It is impossible to imagine an original television production using a shot like those of Charlie Chaplin seen from behind as he walks away down a long, long road.

But in the end, what should be one of the main limitations of televised expression has led to one of its new possibilities - namely, a capacity for psychological penetration of the character which neither the cinema nor the theatre possesses.

Several experts have remarked on this essential characteristic of the language of television. May asserts that "the first and essential object of every effective television picture is man." Norman Swallow, referring to the documentary commentator, says that "television is and will remain a medium linked to a personality."(1) D'Alessandro develops a theory of televised communication, which he defines as "the art of mimic movement". It is, indeed, the movements of man which outline space in television.

The validity of this theory is confirmed by the success of televised games, which are essentially bound up with the human personality as it really is.

Compared with the film director, however, the television director has a great obstacle to overcome.

Whereas the film author carries out his work in different phases, which range from collaboration in cutting to the final editing of the various sequences, the television author is obliged to choose, in the control booth, the pictures which will immediately appear on the screens of thousands of viewers. He cannot afford any mistakes or hesitation. The pictures have barely appeared on the screen before they vanish, and their creator is no more able than the viewer to go back and correct or improve them. These facts have two consequences: one which defines the author's personality and, basically, his vocation, and another which relates to the time taken to represent reality on television.

In order to understand the significance of the first point, concerning the relationship between the author's personality and his work, it will be useful to consider the difference between a good writer and a good speaker.

It is well known that there are writers renowned for the perfection of their style, who cannot speak in public. On the other hand, there are able speakers who can capture the attention of an audience by the direct and spontaneous character of their eloquence. It is obvious that the mental processes of the two groups are not the same: whereas the former need to reflect and concentrate in order to express their thoughts, the latter have quicker reactions which enable them to find an effective form of expression at once. The same applies to television and film authors. The relationship between films and television is the same as that between a book and a speech.

Here again we come up against the essential characteristics of television: immediacy, spontaneity and topicality.

Television is thus a kind of immediate communication, which amounts to saying that in television expression and representation coincide, i.e. that the time for creation is the same as the time for showing the work, that the time element is the same for the director as it is for the spectator. Can we therefore conclude that television time is identical with real time, whereas cinema time is, so to speak, artificial? In my opinion, such a conclusion cannot be drawn. In an artistic creation, time is always idealized. The author of a television programme, even if it is a report on a real event, can never respect the exact time. Consider, for example, a televised reportage of a religious or social ceremony. Neither the camera, nor the cameramen can be everywhere at once. Then again, even if several cameras are used, the author must make a selection and confine himself to the parts which he considers the most important. At a later stage we shall consider what effect this has on the objectivity of news reporting. For the present, it is sufficient to have shown that the author of a television broadcast, whatever its object (documentation, news, creation of an original work), must remember that there is no later stage at which he can change the story line of his work. He must find a time synthesis there and then to satisfy the public.

The small size of the screen, the absence of any subsequent editing, the immediate and spontaneous nature of the communication, the need to develop the story or drama by concentrating it, so to speak, in the faces of the leading characters and entrusting it to their movements, are, in short, the limitations within which the television author must operate in performing his work.

These very limitations, however, may give rise to possibilities for original expression, to the extent that authors succeed in mastering them and turning them to their advantage.

The television screen can gain in depth what it lacks in width. The television author will find it difficult to show us the grandeur and beauty of the physical world in which men live and work; but he can show us its reflection in the eyes and faces of men. What is more, he can make us discover the human face in all its complexity and beauty and depth of expression.

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(1) Norman Swallow, "Documentary, TV, Journalism" Television in the Making op. cit.

The picture which television manages to offer us has, as yet, nothing of the marvellous beauty captured by the cinema image. This obliges authors to limit the elements within the frame as much as possible.

Yet this limitation may itself be transformed into an advantage for the author who knows how to get the best out of it. For here we come to one of the greatest possibilities of the art of television. By concentrating the dramatic conflict in a single character or a few characters, it can come closer to the spectator and make him participate in a way which, though less emotional and impassioned than participation in the cinema, is no less lively because it is more conscious. In other words, the television viewer can participate even at the rational level.

Moreover, the author enjoys greater freedom in his narration. For instance, he can refer to his character in the third person, i.e. he can disassociate himself from the character whenever he considers it appropriate. He can use the inner voice. The character on the screen does not move his lips, but the voice we hear is his - it is his inner voice: we, the spectators, are thus inside the character himself and achieve maximum participation. The thoughts and feelings expressed by his words are reflected like waves in his eyes and face. This is one of the possibilities of television: representation of a drama, not in its external development (the facts), but in its psychological development. In this connexion, D'Alessandro says that the narrative structure of the television drama should, indeed, be based on the development of the characters.(1)

Within the framework of this new prospect, we can again consider the problem of the relationship between pictures and speech in television. It is obvious that in a world in which the main, if not the only, element is man, speech is much more important than it is in films. In the film world, man is often only one of the elements in the landscape. Hence speech cannot be substituted for pictures; but in the world which television describes, speech is one of the most important elements.

So far, at least - since we can make no assumptions about the future - the limitation is in the representing of the world of nature. Televised travelogues and documentaries are generally affected by this limitation. Many of them owe their success to the concentration of interest on human encounters and the discovery of a common level of humanity among the persons shown. In certain cases this is a genuine discovery which we owe to television. So once again the language of television owes its originality to its peculiar limitations (which recall Arnheim's theory of cinema language) in so far as the author is able to turn them to his advantage.

This discussion of the technical limitations of television cannot be concluded without touching on the problem of the television actor, for the actor accustomed to playing film or stage parts finds himself subject, in the television studio, to a number of limitations which present many difficulties for him to overcome.

Giorgio Albertazzi, a stage actor who has worked for Italian television, recognizes that there are special difficulties in television acting: "In television, the actor is faced with special difficulties, such as the need to know his lines by heart and to synchronize action and words to the second and to the millimetre ...

... As soon as the little red light on the camera goes on, the actor must feel in advance that it is his turn, for it is essential not to be caught in repose... Moreover, he must be conscious of the distance between him and the audience, which is sitting no more than two yards from the screen; he must keep himself in a state of constant tension and maintain an uninterrupted flow of expression, because he is so close to the viewer.... The television actor, revealed to the uttermost in the economy of his movements and the measure of his artistic expression, has at least as much responsibility as the director for his discourse with the public ...."(2)

These confessions by a stage actor who has gone over to television are useful for an appreciation of the very special difficulties which television entails for its interpreters. Brincourt rightly observes that the television actor may be compared to an acrobat working without a net. As a result, his style of performance must be wholly different from that of the stage actor, and especially the film actor. It is mainly on facial expression, rather than movements of the whole body, that the television actor must rely to create his character. He must therefore develop an entirely different style of acting characterized by authenticity. He must master all the resources of mime at his disposal, to the greatest possible extent. His delivery must, in a sense, be a "micro-delivery", for the slightest tensing of his facial muscles will have an effect on the public. It has been pointed out that television compels the actor for the first time to ask himself what expression Nero must have worn when watching Rome burn. Another Italian stage actor, Paolo Stoppa, admitted to a journalist from the Radiocorriere that television had given the public, and even actors themselves, a taste for truth. "Television," he added, "is inexorably destroying a certain type of outdated, rhetorical and conventional acting..."

Here again, we have a very important example of the advantages which an intelligent and sensitive author can derive from the technical limitations of television. For in television the author can establish a creative collaboration with the actor of which no other examples are to be found in the traditional theatre. It might even be said that, when he is really aware of his possibilities, the television actor is, in a sense, co-author of the televised play. At the same time his performance, confined as it is within such narrow and rigid limits, penetrates deep into the psychology of the character, showing us, as it were, the full extent of the inner landscapes of whose range and beauty we were only dimly aware.

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(1) Angelo D'Alessandro. Lo scenario televisivo, Milan, Corticelli, 1959.

(2) Giorgio Albertazzi. La TV e l'attore, Sipario, January 1954.

Finally, it seems clear from this very brief examination of television's technical limitations, that they can always be converted by a skilful and intelligent author into so many potentialities and advantages.

The limitations of television, however, are not solely technical. There are limitations of other kinds, in particular, sociological and ideological limitations, which are not so easy to overcome. We shall assess their importance and extent in connexion with televised news reporting.

AUTHENTICITY AND DISTORTION OF TELEVISED NEWS

As regards news reporting, there is no doubt that television, no less than radio, should be considered as one of the most important socio-cultural conditioning factors in our society.

Televised news appears to be the most authentic form of news presentation. It has the tremendous advantage of the picture which enables us, or should enable us, to participate, as it were, in the events which the television report or news service is presenting. In addition, television shows us these events at the same time as they occur. This is why experts on information media have said that television gives the spectator the gift of ubiquity. After examining the situation more closely, however, it is easy to see that it is not as favourable as it may appear.

In reality, before reaching the public, information about real events, which should be the main object of television as a means of communication, passes through a number of filters which leave it irremediably mutilated and distorted. These filters are of several kinds and operate at different levels.

First of all, it must be borne in mind that the range of television news coverage is not as great as might be supposed, for the complexity of the technical equipment (cameras, microphones, cables, control trucks, etc.) in fact makes television much less mobile than radio or the press.

It must also be remembered that major political, social or cultural events cannot always be covered, and that even where they can, the observation conditions in which reporters and cameramen have to work are not ideal.

At the lowest level, therefore, i.e. that of the technical conditions for the work, television reporting suffers some mutilation. Among the numerous events of the day, it is necessary to select those which can be shot. Of these events, it is again necessary to select only those aspects which come within the field of view of the camera, depending on its position. Finally, the selection made is affected by the reporter's personality, which means that it is not entirely objective.

At a higher level, that of organization, we come on still finer filters. It must be recognized, at this stage of our inquiry, that the structure of the television organization exerts a remarkable influence on television news reporting.

The great mass communication media, television and radio in particular, are now faced with an almost insoluble dilemma: if they are able to escape the influence of ideological propaganda, which is exerted in totalitarian countries, they inevitably succumb to economic forces, which use them as tools, subjugating them to the tyranny of advertising. It is not difficult to understand how this twofold tyranny is imposed on the public through television news reporting, especially if, for cultural reasons or merely on account of age, the public is immature in its critical faculties. Television reporting which appears to have the objectivity of the picture can, on the other hand, be manipulated, shaped and altered by a great many expedients: the amount of coverage given to a news item, its place among other items, the choice of shots, etc. An apparently objective documentary on events occurring in a country whose régime has a different ideology from that of the country to which the television organization belongs, will show badly dressed people, poor houses etc. The scenes themselves may perhaps be authentic, but they will be deliberately chosen to give a certain impression of the way things are in the country shown. That is only one example, but any number of others could be given, for television is even more subject than other information media to the forces which dominate society.

On the other hand, television news reporting provides an element of participation which is lacking in other information media. If television reporting of an event of interest to the community is carried out under normal conditions, its value lies in the immediate character of the communication. The reporter transmits to us, direct, those aspects of the subject which he considers most significant. He has neither the time nor the means to correct his impressions. In this case the visual information explains itself by its wealth of detail and gives the viewer a knowledge and an understanding of the event which may perhaps go beyond the intentions of the reporter and the directors of the television organization.

This result cannot be obtained, however, if viewers are not able to read the television pictures. We have already observed that a television broadcast always constitutes a dialogue and that, in discussing television, one must not forget one of the participants - certainly not the least important - namely the public.

We must now examine the sociological composition and the psychological situation of the television public.

THE TELEVISION AUDIENCE: PROBLEMS OF CRITICISM

One of the phenomena that is most characteristic of the television audience is its extremely rapid growth, especially in certain regions. In Italy, for example, the number of licensed viewers increased from 360,000 in 1955 to 1,000,000 in 1958, and 2,800,000 in 1961. In the United States the same growth curve was to be observed from 1952 (17,000,000 viewers) to 1955 (37,410,000 viewers).

It would be very interesting to consider the changes in this curve, which is never uniform. But what concerns us here is the composition of the audience and its demands on the small screen.

Several experts have carried out research on this subject and we shall endeavour to summarize their results.

The keenest interest in television is shown in the lower age groups: from 5 to 7 years. According to a survey carried out in Cambridge (Massachusetts), American children spend two and a half hours a day watching television.

The results of a survey conducted in Italy show that interest in television programmes begins as early as the first year and remains strong until the tenth year. The geographical and socio-cultural environment greatly affects the interest curve.

As regards the relationship between the cultural level and interest in television, the figures are equally instructive; interest in television is inversely proportional to the cultural level. A survey carried out by the British Broadcasting Corporation in 1950 confirmed that out of several families, the one which first purchases a television set will probably be the one with the lowest educational level.

The major survey conducted by Unesco in 1954 produced similar results; it was found that television enjoys a particularly marked success among children, illiterate adults and poorer families. This last named point conflicts with the forecasts made in the early days of television. In view of the high cost of television sets, it had been expected that television would remain a means of recreation for wealthier families. It has now been found that on the contrary, it appeals to the poorer classes and especially to people living in underdeveloped areas.

To these facts must be added another point which is also very important, at least in Italy. It is not only people who have bought television sets who watch television programmes. A very large amount of viewing takes place in public places (bars, parish halls, cultural clubs etc.). Statistics compiled by the Servizio Opinioni della Radiotelevisione Italiana show that certain programmes are watched by about 13,000,000 people, of whom 58 per cent have only an elementary education and 7 per cent a university education. Various data are also available concerning children and adolescents. Our inquiry showed a very high degree of interest, up to 98 per cent, between the ages of 8 and 12; 66 per cent of children in the south and 59 per cent in the north watched television daily.

The data summarized above are sufficient to show the special responsibilities which a communication medium such as television should assume towards its audience, especially an audience which, as we have seen, is characterized by a generally low level of education or by extreme youth.

Matters are still further complicated by the fact that the television public comprises groups which differ very widely from the socio-cultural viewpoint. It is here that the most difficult problem arises: how to find a common denominator for groups which differ as to age, education, habits, tastes and needs. Television authors must prepare scripts which the majority of viewers can understand, which do not disturb their consciences, which do not cause fear or panic (the television audience is very easily alarmed), and which are educational.

We may now consider the psychological situation of the television audience and whether it differs from that of the cinema audience.

This problem has already been investigated in connexion with different age levels by psychologists and sociologists. It is clear that the situation of the television viewer is very different from that of the cinema spectator; and this difference might be summed up by saying that the television viewer is in a position to make a rational criticism, in the sense that he regards television mainly as a means of disseminating real information. The cinema spectator, on the other hand, by plunging, as it were, into the film world, seeks to forget his own world and the reality of his daily life.

The viewer believes in television, for generally speaking, he is convinced that the small screen, unlike the large screen, opens a window on the real lives of other people. The cinema spectator, on the other hand, knows that what he is being offered is only a dream, and accepts it as such. Of course, this no longer applies when the film is of some artistic merit or the audience has the capacity to criticize it. But as we know, artistic films represent a very small proportion of current production and the majority of cinema audiences are utterly untrained, especially adolescents and children.

Referring to the difference between the situation of the cinema goer and the television viewer D'Alessandro, taking a view so far accepted by all the authorities on films, observes that the interest aroused by a film is like that aroused by a dream. As regards television, he maintains that "The television picture, no matter what the environment in which it is shown, can hardly exert sufficient fascination to make us lose critical control of our sensations and plunge into the drama, whatever the quality of the transmission, for, on the contrary, we are compelled to use our full capacity for concentration, and hence to exercise our critical faculties."(1)

For children, the situation is different. They believe in television because the characters they see every day on the small screen have an almost magical prestige in their eyes. These characters are real because they speak to the children and look them in the eyes (which is very important). Their existence, however, is not the same as that of parents or teachers. Their qualities can only be defined by the word "magic".

Given the sociological composition and the psychological situation of the television audience which we have attempted to describe, what is the rôle of criticism?

It has often been said that confronted with television, the critics seem bewildered and uncertain.

Moreover, their uncertainty is quite justified in view of the uncertainty which still prevails about the theoretical aspects of television.

It is obvious that the principles on which critical judgements should be based are not yet firmly established. Is television an art or merely an instrument for disseminating other forms of art and for communication? Or, is it rather both at once? It must not be forgotten that television occupies a very special situation with regard to its audience, which makes the task of television critics even more complex. They are too much inclined to attempt aesthetic and intellectual evaluations which, whatever their merits, clearly do not suffice to change or improve the cultural policy of television organizations.

Before specifying what the basic principles of television criticism should be, it is necessary to clarify the very special relationship between television authors, critics and the public.

The functions of criticism in regard to literature, the theatre and the cinema are sufficiently clear: it intervenes between author and public, to explain to the latter what the author meant, its task being not only to judge, but also to interpret.

In the case of television, the relationship is reversed. The critic's task is rather to enlighten the author on the public's reaction to his work; he is not only the interpreter of the author to the public, he is also the interpreter of the public to the author.

Hence criticism should be conducted at three different levels:

(a) Criticism of the choice of text from the sociological viewpoint (appropriateness, possible reactions etc.);

(b) Criticism of the content of the work (subject matter, aims, etc.);

(c) Criticism of the means of expression employed by the author.

At each of these different levels, criticism must take the sociological viewpoint into account, given the importance of the public in the dialogue which television conducts with its audience.

EDUCATION IN TELEVISION AND IN THE CINEMA

Confronted with the very keen interest displayed by children and illiterate adults in the new means of communication, many educationists are tempted to adopt a negative attitude, for they consider that television, being mainly characterized by its availability, constitutes a distraction and a waste of time which are by no means offset by the cultural advantages to be derived from it. A number of teachers in public schools in Italy admit that their work is largely frustrated by the influence of the new communication media, and of television in particular.

They also admit that when very popular television programmes are shown in the evening adult education classes are practically deserted.

Although these complaints are justified, it must be recognized that educationists in general have not yet properly understood the new rôle played by television in our time.

The writer believes that one of the most important tasks for educationists today is, precisely, to build a bridge between the training provided by schools and the influence of the mass communication media. It is no longer a question of rejecting these media, but of deriving the maximum benefit from them, which can be done by awakening an active critical spirit towards the new techniques among young people.

Given the abundance of entertainment which these techniques shower on our society, it is obvious that the first object of education in them should be the rejection of programmes. The first step is to know when to switch off.

The negative attitude of the educationist should stop there, however, for he then has two equally important tasks: education by means of the new techniques and education in them. We have heard a great deal about education of the young through films; television is now beginning to be discussed in this connexion. It might now be asked whether cinema teaching and television teaching can follow the same course.

In my opinion, all that has been said so far should suffice to convince the reader that the aims and methods of television teaching and cinema teaching are as different as the situation of cinema spectators and that of television viewers.

We have already seen that a cinema goer (especially an adolescent or a child) tends to plunge into the film as into a dream.

On the other hand, a television viewer (especially an illiterate or a child) regards television as a means of acquiring knowledge. This is shown very clearly by a survey carried out in Italy by the Centro Italiano Femminile. Three classes of persons were questioned: boys, mothers and school-teachers. Ninety per cent of the mothers and boys recognized that television taught them many things they could not have learned by other means.

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(1) Angelo D'Alessandro, op. cit.

It is obvious that the attitude of these children towards television was not a dream attitude; the situation of the television viewer (and the data mentioned above confirm this) is more rational than emotive, unlike the attitude towards films. Whereas one of the main concerns of the leader of a film society must be to arouse the audience from the dreamlike state into which it lapses, the leader of a television club is not faced with this task.

There is a second fundamental difference between cinema goers and television viewers. The reading of television pictures differs from the reading of a film. Whereas film pictures are linked together emotionally, the links connecting television pictures are more of a rational nature, because of the need to make the audience understand. The pace of television is usually slower than that of the cinema. Here again, therefore, there is a fundamental difference as regards education in the two techniques.

It might be thought at this point that, as television is less emotional than the cinema, it does not raise such serious educational problems. But the matter is not as simple as it may appear.

The author's personality is more in evidence in films than in television. Television remains a medium which is more rigidly controlled by the forces dominating modern society, whether economic or ideological. Hence education in television is necessary as an essential corollary to democratic education; and precisely for this reason, aesthetic appraisal of programmes is only its last achievement.

On the basis of these principles, it will not now be difficult to outline a basic plan for education in television.

It must not be forgotten, however, that education in television involves, essentially, education through television.

The following are what the writer considers to be the fundamental stages of education in television:

1. Correct reading of the picture. As we have seen, every detail may be of great importance for the reception of televised information.
2. Evaluation of the technical methods by which the pictures were obtained. This leads to an understanding of the limitations and possibilities the author has to work with in making his communication.
3. Knowledge of the organization for which the author is working - which influences what he can tell us or would like to tell us, in one direction or another.
4. Knowledge of the personality or personalities which express themselves in the televised production. Viewers frequently do not know who are the authors of different broadcasts.
5. Finally, aesthetic appraisal of the value of the broadcast.

This plan, which is, of course, merely an outline that every teacher will alter and amplify according to his own experience, enables us to proceed from rational understanding to evaluation of the technical resources, the merits and the social and ideological significance of programmes, to reception of the author's message, if any, and, finally, to an aesthetic appraisal, which will merely be the last step in television education and perhaps not the most important one.

Television can be, and sometimes certainly is, an art; but it is also an instrument by which men can communicate and come to know one another.

APPENDIX III

MATERIALS FOR SCREEN EDUCATION

A study about materials(1) produced and
available in a number of countries
by Siegfried Mohrhof(2) (Cologne)

BASIC PROBLEMS OF SCREEN EDUCATION

It seems desirable at the outset to present several problems of screen education which complicate the choice of teaching materials. Above all, it should be noted that there is no agreement as to what is the best way to organize the production of materials for screen education.

Film and television play an increasingly influential part in the lives of people in the modern world and bring important educational problems in their wake. One could perhaps say that whereas man's direct knowledge of the world has been impoverished, his indirect knowledge of the world has been widened immensely through mass media. This makes it more difficult for him to find his bearings.

Some of the complex phenomena that have resulted can only be properly understood if the very young science of communication is taken into account in any examination of the structure of modern society and its influences. Over the past twenty years, a growing number of social scientists and persons engaged in the field of education in relation to film and television have tried to study these phenomena in detail, and they have produced a considerable body of literature on relevant subjects. Their most notable findings, or propositions, may be summed up as follows:

Both film and television make use of a dynamic screen language. This can to some extent be compared with the familiar language of words. But the screen language has its own laws. In reality the language of film and television today consists of picture-sound combinations. On this basis, people of our century have developed a new technique of civilization which has varied characteristics. The older technique of "film" (or cinema) still uses the more pictural language. By this means, film has developed into an art. On the other hand, television again stresses the language of words, without neglecting the pictures.

For the above reasons dynamic screen language and picture-sound combinations are important factors which must always be borne in mind by teachers.

Both film and television are more capable of being "manipulated" than traditional means of communication. That is, they claim to represent the world as it is with the help of documentary shots or photographs, whereas in reality they never do reproduce the world and its elements exactly as they are, but always transposed.

The teacher must therefore understand, and show in which way, by what means and for what purpose film and television present the elements of our world in "manipulated" (or artificial or contrived) forms.

Both film and television are journalistic media. This does not preclude high aesthetic quality and truth; but basically the laws of journalism are followed. Therefore, film and television are only exceptionally to be regarded as direct educational aids. Nevertheless, they have considerable educational effects.

The teacher must therefore understand and show that these two media are always to be seen in relation to the other journalistic media.

Both film and television are phenomena of the industrial age. Film (in its cinematic form) developed inevitably into an industry in its own right; television, in spite of different forms of organization, is at least a concern of industry. The usual laws of production and consumption, of supply and demand, apply to both media.

They have therefore to be seen as involved in the interplay of supply and demand. Producer and consumer pressures affect film and television as parts of industry.

Both film and television are also phenomena of society in the mass. Some of the essential educational problems of the two media have to be recognized as springing from the vastness of their audience. All speculation about the effects of the media must take this quantitative factor into account.

The teacher must understand, and teach, that film and television are conditioned by the fact that audiences are available in huge numbers.

Both film and television are mass communication media which, owing to their visual impact, have special emotional effects. Their message is, accordingly, always perceived more or less in a state of diminished consciousness.

The teacher must, for this reason, take into consideration that an entirely intellectual approach will never be successful.

Both film and television, as subjects, are amenable to the laws of learning applicable to all other subjects.

The teacher must, therefore, not separate the problems of methodology which exist in this particular field from the context of education as a whole.

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(1) See Appendix VII.

(2) This paper was commissioned by Unesco to serve as a working document at the International Meeting on Film and Television Teaching held at Leangkollen, Oslo, in October 1962.

The above propositions are of relevance to any consideration of "materials for screen education" because the different materials available in various countries were produced under different circumstances. Ideas concerning the nature of film and television vary from one country to another. To mention an example: in France, for several cogent reasons, film is regarded as "the seventh art". In Britain, film is seen merely as a "mass medium". Similarly, in Germany, experts are accustomed to speak of film as a means of mass communication.

Clearly, such divergent viewpoints exercise a great influence on specific ideas concerning the production of materials for screen education. Indeed, the difference of ideas can be better realized when we consider the various definitions of terms. This is one of the reasons why international co-operation in this field is so complicated.

TERMINOLOGY OF SCREEN EDUCATION

In fact, there is no general agreement, on an international scale, as to what is meant by the terms "screen education" or "film and television appreciation". Significant differences may be observed in English, French, and German-speaking countries. There is no single term which can be translated without difficulty from one language into another. The term which is perhaps most to the point is that chosen by the English, namely "screen education". This term covers both film and television. It combines the concepts of "film appreciation" and of "television appreciation" giving both of them a new sense. These three terms in English cannot be translated into other languages without great difficulties. In my opinion, "screen education", being a short and exact term, should perhaps be accepted as a terminus technicus for international use.

In the French-speaking countries, as well as in German-speaking countries, there are various terms with slightly different meanings. All of them represent the viewpoint that there is a real need for inculcating discrimination and that certain educational efforts are necessary in this direction because film and television have become highly influential forces.

But even if the terminus technicus I propose were adopted, differences of opinion about education in relation to film and television would still remain. Some of the most obvious differences are noted briefly in the following pages. While it must be admitted that these differences are partly due to translation difficulties, nevertheless, observation of the practical work done in many countries proves that there are other causes. There is no doubt that clarification of the basic methodology of the subject is necessary.

Some striking contradictions will be noticed in the following expression of opinion about film appreciation coming from different countries:

"Film appreciation cannot be more than a principle in educational work ..."

"Film appreciation has to be treated as a distinct subject as much as geography, physics, sports, etc."

"Screen education has the purpose of offering protection from the dangers attendant on indiscriminate consumption of the two media of film and television..."

"Screen education has to be pursued because of the necessity to appreciate the two media as modern means of mass communication."

"Film appreciation above all has to start with theoretical and practical exercises concerning the film language..."

"Film appreciation has to start with understanding the technique of film."

"Screen education is one part of the whole education of a growing person...."

"Screen education derives its conclusions from the theory of mass communication."

Even greater differences of approach and interpretation may be observed from one country to another if screen teaching material is scrutinized. Some of these contradictions are also worthy of mention, for the light which they throw on the problem, viz:

"The essence of a film and the artistic means used to create it can only be discovered by conducting a thorough analysis of its visual (or 'filmic') details..."

"The essence of a film can be found easily by discussing the contents."

"The essential work in film appreciation can be done with extracts, after the whole film has been viewed..."

"Young people can best become familiar with the meaning and technique of film with the aid of films specially produced for the purpose of stimulating film appreciation."

"Filmstrips and slide series for film appreciation are only useful for handling the static elements of film..."

"Via slides, filmstrips and slide series, it is possible to penetrate into the very art of film."

"A great advance in the direction of film appreciation may be gained by classroom production of small films..."

"The slogan 'learning by doing' carries no weight when it comes to mastering the emotional impact of film."

"Knowledge of the important facts in film history is essential for film appreciation..."

"Film history is of little interest for film appreciation."

"Screen education has to enable the person who is growing up to master film and television at the intellectual level..."

"Screen education has to include the emotional effects of film and television."

"It is essential to understand that both film and television are influenced by the editing process in production..."

"It is absolutely necessary to realize that film is influenced by lighting and that television is merely 'reproduction'."

"For film appreciation, full-length films, especially those acknowledged as masterpieces, must be available..."

"Film appreciation can be conducted best with short films."

"A film which has high artistic value has at the same time high educational value..."

"Only films which are planned and produced with pedagogical aspects in mind can be of high educational value."

This enumeration of contradictions, some genuine and some fabricated, is by no means exhaustive. It represents only some of the viewpoints already encountered frequently in various countries as well as at the international level. The contradictions draw attention to the fact that the starting points for film and television appreciation are many and varied. At the same time, they show the lack of suitable definitions of what is meant when people speak about "education in film and television", or "in relation to film and television".

After having studied the different definitions, I would like to suggest a formulation that could be used not only for film appreciation but, in a slightly different form, for television appreciation, too.

Film is a new technique of civilization. Therefore, one part of the educational process has to deal especially with this technique. This part may, for the sake of clarity, be called "education in film". The main problems of education in film are:

1. The dynamic language of motion pictures.
2. The editorial (or editing) process as a means of manipulation.
3. The effects of film.
4. Films as a means of mass communication.
5. The complex phenomena involving sociology, economy, history and psychology.

The conclusion arising from this is that all the above-mentioned aspects ought to be properly understood, and that therefore it is necessary to teach them.

In this connexion it is to my mind essential that teaching and exercises should always start from whole films. Whole films are the best material for teaching film appreciation. By means of detailed analytical work, the dynamic elements of the visual language can be recognized.

Most film teachers all over the world agree upon the following points:

The world shown in films is always a "virtual" one. The methods, and the possibilities, of editing can be recognized best by analysing whole films, although there do exist some theoretical works and even some short films about editing.

Editing is the fascinating and distinctive principle of the new technique of civilization which we are discussing. It lends itself readily to manipulation, and by means of this device special effects can be created and explored. Therefore, film appreciation is not possible unless students are familiarized with editing and the effects it creates. In general, this can be done successfully by using films as examples.

There is no agreement among film teachers in various countries regarding the necessity to teach any general theory of mass communication and the rôle played by film in this connexion. Only in the United States of America has the significance of the theory of mass communication been recognized. The basic examples of "face to face communication" and "mass communication" which are known there must be regarded as of some importance for the right understanding of screen education. The relations between transmitter and receiver, between message and messenger, and the individual steps of "input - decoding - interpretation - encoding - output", which are essential parts of the theory of mass communication, have a special bearing on screen education. Knowledge of these relations again reveals that film is a manipulative medium.

MATERIALS FOR SCREEN EDUCATION

In the light of all experience to date, the most important question to be answered is: with what material can the elements of film language be taught best?

To that there is only one conclusive answer - with films themselves!

If this statement is accepted, each film or television programme seen becomes relevant for film and television appreciation. However, although there are some obvious reasons why films and television programmes cannot be analysed immediately, this fact does not change the didactic principle involved, even if it provokes some questions about methods.

At first glance it may, for instance, be considered a right and proper development that the so-called "film discussion" method is approved of everywhere in the world. Discussions of this sort undoubtedly offer a chance to find out something about the contents and form of the film involved. However, by this method one gets statements which are only approximately objective. The reason for this is well known. Even if a film is screened twice or several times, the fascination exercised by the moving pictures of which it is composed remains so strong that it is nearly impossible to fix in detail the significant elements of form. Yet there can be no true analysis without recognizing the elements of form.

Extracts from films

For this reason an exercise utilizing film extracts must follow. This is a didactic and methodical step forward of great importance. The list of materials published shows, in fact, that little use has been made of this possibility up till now, although there is an enormous opportunity for it. In all countries in which films are produced or shown it ought, in principle, to be possible to obtain extracts from well known and worth-while productions. The establishment of good contacts with members of the film industry should suffice to solve this problem. However, people working in the film industry must frequently be persuaded at first and that is often not so easy.

It is my experience that a rather remarkable change of mind has taken place over the past ten years in so far as co-operation between people of the film industry and people working in the field of film appreciation is concerned. In Germany, at least, about ten years ago producers, directors, actors and most other people had no idea of what was meant by film appreciation. They did not even see that pedagogic efforts to develop "film culture" in the young would finally be of benefit to the industry itself. On the contrary, most of them feared that film appreciation, if successful, would result in keeping young people from going to the cinema. Accordingly, some ten years ago it was nearly impossible to secure any valuable films or film extracts for film appreciation work. But in due course, the people involved changed their attitude. This change may have been caused as much by the crisis of the cinema in the face of television as by conviction that screen education has merits. It does not matter. Today producers, distributors, directors, etc. are willing to co-operate - at any rate, to a certain extent.

In Germany, for instance, most producers and distributors will today - as far as their contracts allow - readily supply licences for non-commercial 16 mm. screenings of extracts. But it must be admitted that the Institut für Film und Bild in Munich is possibly in an extremely good position, in this respect, because it can at least pay small sums for obtaining such licences. Normally about DM 5,000 is paid for the extracts wanted from one feature film. A print of these extracts can be bought by the different archives for about DM 150.

Occasionally a few sequences out of one film will produce the result desired. With their help the significant elements of form can be pinpointed and recognized. On many occasions, pupils, after having had an exact analysis of one sequence, have realized for the first time what the teacher meant when speaking of the "language of film". Very often, however, the individual elements of form can be perceived only after a very short sequence has been repeatedly screened.

The first conclusion to be drawn from the foregoing could be that the analytical work required for screen education always has to start with the screening of the whole film or television programme involved. Afterwards extracts can be very conveniently used for the purpose of making an adequate analysis.

Following on from this, stills and other material out of the same film can be of great help. Particular aspects such as the composition of shots, lighting, decoration, etc. can be explained by means of stills. Problems of sound, dialogue and commentary, film music and effects can be efficiently cleared up by using suitable sound tracks.

It seems to be of paramount importance that all the material should be chosen from a single work. At least, experts in Britain and Germany are of this opinion. The film study units of the British Film Institute and similar material of the Institut für Film und Bild support this contention. In practical work the best results may be obtained with such film study units.

The British experts have developed a special form of "extracts" taken from certain films. The series "Critic and film" is an interesting example of experimentation in film analysis and is well worth study.

If it is desired that film appreciation should appeal to a large audience, the only suitable method - provided extracts are to be used - is to show elements of a film in detail, with some famous critic explaining his opinion to the audience from the screen. But in modern school work and in groups extracts already commented on will be of less importance. If use is made of extracts which are not commented on or "manipulated" at all, then the audience is forced to observe, reflect and interpret.

In a similar way, short films which excellently demonstrate film language can be used as material for analyses for the purposes of film appreciation. The list of materials in the annex contains some titles suitable for work of this kind. In this category only films which are used in several countries have been listed.

Specially produced short films

It is, of course, not possible to demonstrate, merely with the aid of extracts from films, all aspects of form and content of screen language. This may be why, in several countries, short films especially designed for teaching film appreciation have been produced.

These short films are somewhat similar to the "spelling books" which are used for different grades in schools. But there is a difference. So far as the language of spoken words is concerned, it may be said that reading and writing, as a technique of civilization, can be learnt with the help of "spelling books". However, when it is a matter of screen language, the language of motion pictures, there is no such technique similar to "reading and writing". Admittedly, the pupil who learns to read and write does not automatically master the language; but should there be a demand in future for film makers to be trained, there may arise a need for "film spelling books".

When we come to analyse those short films which have been designed for film appreciation, we find that in general they describe, though not very well, basic elements of the film language. For instance, the German films Variationen über ein Filmthema or Der Filmschnitt, while dealing with striking elements of the film language, are certainly not masterpieces in their own right. They perform a certain task but they remain within the sphere of "spelling books". Most of the examples they present are "limping examples", as the Germans say. That is, they are unsatisfactory. Obviously, this is because they are out of context. In fact, they can show only that the elements of film language exist: they cannot represent the wider significance of those elements.

Besides those dealing with film language, there are some short films concerned with other subjects such as camera technique, the history of the cinema, the various styles of film production, and so on. As I have indicated, short films of this type have a certain value - but their value is frequently over-estimated. They can never replace the essential process of analysis, which must be left to the individual.

Filmstrips and slide series

What has just been said about the use of films applies to filmstrips and slide series too. This material often seems to be equally unsatisfactory - at least with regard to questions of film language. If a single picture, or still, out of a film is shown to demonstrate a particular element of film language, there are in most cases as many interpretations of its meaning as there are interpreters. At any rate, it is not good practice to take a picture out of a film, especially if the film has not just been seen. To turn again to the comparison between the language of spoken words and "film language", it may be said that it would be nonsense if anybody should try to demonstrate with a single sentence the magnificence of a whole novel.

The author admits that this is again a "limping example". But it suggests what a film teacher may be risking if he should try to interpret or demonstrate with insufficient and inadequate material. He even runs the risk of turning pupils against the whole subject, either because they do not understand the points the teacher is trying to make, or because they do not see any profit resulting from a study of this sort.

However, there are some subjects which are easily dealt with by means of filmstrips or slide series. The list of materials here contains various items about camera technique, film advertising, the screen star, film effects, film economics, etc. As far as such aspects are concerned, the individual picture serving as an illustration may inform and enlighten the audience to some extent. Moreover, if an expert gives a good interpretation, a deeper understanding of certain factors which are essential to film is possible.

There is no doubt that filmstrips and slide series are of importance for screen education but their subjects need to be limited to those which really can be illustrated by separate pictures. A look at the list of material here, however, suggests that subject matter is rarely limited in this way. Therefore, the skilled film teacher will approach a number of filmstrips or slide series with caution.

Tapes and records

During the past few years, more and more tapes and records for screen education have become available in various countries. Some of them are listed in the annex. Tapes on "film discussion", "methods of screen education" or special problems of sound in film are certainly useful, but some of the subjects cannot prove of much value for screen education.

As far as film language is concerned, only those tapes and records which deal with the sound in certain films seem to be adequate. But only a few such examples are to be found. In view of the importance of the picture-sound combination in modern films, it seems desirable that many a gap should be filled here - but with a warning against repeating mistakes of the kind frequently encountered in filmstrips and slide series. Special parts out of sound films should be recorded only if it is certain that the audience already knows the whole film well and so can place the details in their proper context.

There exist, of course, useful tape recordings of films. This, however, is a form of art reproduction of our modern times which has merely taken its subject matter from the film. Tape recordings of this type are to be found in Austria. Some contain useful information. In many cases, however, these tape recordings comment in a prejudiced way on film, on film adventures, film stars, film consumption, and so on. I doubt if this material will be of much use to film teachers.

Textbooks, manuals, publications

If one tries to estimate the number of publications purporting to deal with film appreciation available in the different countries of the world, one will certainly arrive at a figure of about 1,000. Here the film teacher will come across much valuable material alongside much that is of no real worth. The list of materials in this survey includes only those books and brochures which seem to be of real interest from the viewpoint of methodology, together with those publications which enter in detail into questions of mass communication or which try to describe problems of film language.

Works on the language of film must nearly always fail, because descriptions of the elements of film language require proper pictorial illustration, and this cannot be supplied even by stills. Nevertheless, there do exist some remarkable publications of this type. They are distinguished by system, description of contexts, or good combinations of text and still pictures. For the teacher or student they can be of great value.

For lack of illustration, most of the so-called textbooks for children and young people really do not succeed. They do not, in my opinion, measure up to the main and central requirements of screen education. While they explain subordinate aspects of film, they cannot master the dynamic language of motion pictures with the help of words alone. Even from an intellectual viewpoint, to master film language always demands the use of illustration.

The same consideration applies in the case of the written or printed film analyses, or "film fiches". These are famous, for good reason. They are of value to teachers, students or other persons already familiar with film. With their analyses which encompass, in detail, all significant elements of form and content of a film, they can even be described as masterly performances. Yet, once again, it must be noted that their value is limited, for only a person already fully conversant with film can hope to recognize and properly interpret the visual language of film merely by reading about it.

The foregoing observations on existing material for screen teaching have been based on the proposition that the most decisive steps in "film appreciation" and "television appreciation" have to deal with the language of motion pictures and what we have called "picture-sound" combinations. They take account of the fact that film and television are manipulative to a high degree.

In view of this, the problems of journalism, of industry, of mass media and, above all, the problems arising from film and television as means of mass communication have scarcely been touched on in this study. When one considers screen education from a didactic point of view, these are not the primary problems. They are largely matters of abstract interest. These problems can be studied from textbooks, manuals or brochures; they cannot be visually presented.

FILM AND TELEVISION AS MEANS OF MASS COMMUNICATION

In conclusion to this survey of the screen teaching material already available reference must be made to the phenomena of mass communication.

As previously mentioned, there must be some teaching about the basic types of communication. Now it happens that only the Americans have been actively engaged in this field until now, with no particular emphasis on screen education. In my opinion, one of the most urgent tasks of screen education is to base the theory of "education in relation to film and television" on communication research. In past years, a great number of attempts to find arguments in support of screen education from some theory of knowledge probably failed because theory of communication was neglected.

It seems certain also that the person growing up in a democratic world must be familiar with the rôle and functions of the mass media if he wants to counter the influence exerted by film and television in his life - indeed, if he wants to control his own life and not have it controlled by these media. No adequate material on this subject is available. It should be planned and produced as soon as possible.

PRODUCTION OF SCREEN TEACHING MATERIALS

If my basic propositions are accepted, the conclusions to be drawn are relatively simple. The production of screen teaching materials depends mainly on efforts in each country to produce and make available extracts from films on a larger scale than hitherto. The difficulties need not be insuperable, in view of the fact that films are regarded as consumer goods in nearly all countries. However, questions of copyright may arise in this connexion: indeed, they are likely to form the principal obstacle. Such questions are much more complicated in the case of television. But it is largely a matter for friendly agreement.

In most instances, producers and distributors of films hold all the copyright for all types of performance for a certain time. Their main interest is, of course, to gain as much money as possible during that time for amortization. This is also the reason why very often producers or distributors do not give a licence for extracts before expiration of a certain period, which usually varies between 12 and 24 months. But as far as basic questions of copyright are concerned, there are no other difficulties in the way of securing licences for extracts for cinema purposes. On the other hand, the problem seems to be much more complicated when it comes to television. In Germany, at least, it has not yet been possible to secure material of the type under discussion from those who hold the right to use it on television. Negotiations are under way, and if successful, television contracts may specifically include permission for non-commercial performances in the field of television appreciation. At present, most television contracts do not mention film performances at all.

In discussing this point, I would stress that film teachers are not restricted to using brand new material. Analytical work may be done with the help of films and extracts that are already several years old. Take, for instance, the titles of films in Germany for film appreciation work: Amici per la pelle is a production of 1955; Viva Zapata of 1951; Decision before Dawn of 1951; Det stora aventyret of 1953; Navajo of 1951; and so on. It is possible that the Institut für Film und Bild will soon succeed in getting a licence for Bernhard Wicki's Die Brücke, of 1960. But there is no extract available from a film produced in 1961 or 1962.

If the problems of copyright can be solved, the so-called production costs are of less concern. It is then only a question of laboratory costs (printing costs) for the extracts.

Ideally whole films and whole television programmes with the pertinent extracts should be available for film teachers and students. Ten to twelve carefully selected examples from each group of subjects should be enough to provide schools, youth organizations and institutions of adult education with adequate material.

Careful consideration should also be given to what additional materials should be produced in the form of film, stills, tape recordings or literature. The list of materials here, although only a small one, demonstrates that many titles have already been produced, especially in some countries.

CO-ORDINATION OF EFFORT AND INTERNATIONAL EXCHANGE

With regard to film extracts and the additional materials mentioned just above, there seems, on the face of it, to be no real need for co-ordination of effort and particularly of production owing to the language difficulties which may be involved. There will always be some standard material which can be used in different countries in the same way. What is necessary is that sufficient information should be provided through an international clearing house to stimulate the exchange of experience at the international level. The international conferences held in Amsterdam and London on questions of film appreciation were of immense value in this respect.

A detailed report of the International Conference on Film, Television and the Child held in London in October 1958 has been published by the British Film Institute. This report refers also to the resolutions passed by the Amsterdam Conference in November 1957. One of the most notable recommendations at Amsterdam dealt with teaching materials. It said:

"For effective film teaching, various kinds of materials (films, filmstrips, books, recordings, etc.) are necessary and the assistance of the appropriate bodies should be sought to provide information about material already in existence and to further international co-operation in the planning and exchange of new material."

To show just how far the discussions at the London Conference extended, some sections of the report of the conference may be quoted:

"We do not think it necessary to repeat the pleas made by the Amsterdam Conference, since the need for film teaching is now more generally recognized..."

"Cinema and television have basically a similar language. They are both forms of popular entertainment, communicating ideas, both implicitly and explicitly, through the presentation of character and the treatment of human relationships. With other means of communication such as the press, they have a major influence in shaping people's values and attitudes.

The study of film must therefore include an understanding of the film language and the critical appreciation of film values. Further, as was noted at Amsterdam, these elements of film cannot be studied in isolation.

The method of active discussion and analysis of films and television programmes has proved fundamental, rewarding and successful...

Since film is of such an international, indeed supranational character, many of the materials (books, films, film quotations, strips etc.) used in its teaching are internationally valid and valuable. Their free international exchange (already stressed by several previous conferences) remains a matter of urgent importance.

Having noted the great advantage of international contact and exchange of views and information throughout the experimental stage in film teaching, we wish to underline the fact that the teaching of such an international means of communication is an obvious field for continued and extended close co-operation between countries. As a first step, we have asked the British Society for Education in Film and Television to act as a provisional clearing house for information and centre of contact for all involved in the organization and practice of film teaching."

Co-ordination involving short films, filmstrips, slide series and tape recordings especially produced for screen education must be considered separately. Of course, there are possibilities for co-production, provided that several countries are interested in the same material. Here again, an early exchange of information through a clearing house is required, so that experts can contact one another.

Decisive steps have to be taken in other respects. Special screen teaching materials - with the exception of whole films and television programmes and extracts - ought to be exchanged among countries without restriction. Screen teaching materials must come within materials for educational purposes only, so that there will not be any hindrance from Customs. Here is a task for Unesco, for the International Council for Educational Films and for the different national centres concerned. The list of material presented here, incomplete as it is, shows that a great deal of the international demand could be easily and rapidly covered if free international exchange could be arranged.

Today there are still many hindrances. The International Conference on Non-Commercial Distribution held in London in February 1961 dealt with some of them. Problems of Customs duties and of exemption from such Customs duties were discussed without much effect.

There are two Unesco agreements which bear directly on these problems and which must be made applicable to screen teaching material - for screen teaching material is educational material!

These two Unesco agreements (sometimes referred to as the Florence and the Beirut agreements) relate to the removal of importation barriers standing in the way of the circulation of audio-visual materials. The Beirut Agreement is called, in full "Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character". It came into force in August 1954, and was signed by twenty countries.

The Florence Agreement is called, in full "Agreement on the Importation of Educational, Scientific and Cultural Material". It came into force in May 1952, and has been signed by forty countries.

The report published by the Central Office of Information, London, 1961, states:

"The Florence Agreement covers auditory and visual materials and many other categories as well. The Beirut Agreement, while devoted exclusively to auditory and visual materials, grants to these materials exemption not only from Customs duties but also from quantitative restrictions and from the necessity of applying for an import licence.

In addition, it should be noted that under the Beirut Agreement, the exporting country must certify the educational, scientific or cultural nature of the materials and the importing country accepts this. Under the Florence Agreement, visual and auditory materials, including films, must be consigned to an appropriate body certified by the importing country.

The two agreements are separate legal entities. Each entails its own procedures, and States may become parties to either or both."

Other difficulties arise from economic considerations. The production of material for screen education is a fairly expensive enterprise all over the world, even when the material is produced for educational purposes. For this problem there is only one solution:

On the basis of an international agreement, a central office - which might be a specially constituted clearing house, or a separate institution as, for instance, the British Film Institute - should pay the necessary royalties once only in order that the material required may be made available, free of licence charges, to all institutions or persons engaged in screen education all over the world who want to use it. In view of the urgent need to encourage screen education, a special fund might be created for this purpose.

Once the problems of royalties were solved, there would probably be no further complications concerning copyright.

CONCLUSIONS

The views on education in relation to film and television which I have set down here, as well as my comments on available screen teaching material, have been largely inspired by answers to a questionnaire which I sent to several institutions and experts in the following countries: Austria, Belgium, Denmark, Finland, Germany (Federal Republic), Great Britain, Indonesia, Italy, Luxembourg, Netherlands, Norway, Poland, Switzerland, Singapore, United States of America.

When I studied the answers it became quite clear to me that there is a great need for material on screen education in most countries. There is no doubt that teachers of all kinds are greatly interested in obtaining such material. On the other hand, it may be said that an increasing number of countries are undertaking the production of such material, though only to a small extent. In most instances, a start is made with the publication of books, manuals, printed analyses, and so on. Then follows the production of filmstrips or slide series on certain themes. Production of special short films seems to give rise to more difficulties. Some of the reasons for this have been mentioned already: the considerable sums required, the dearth of ideas.

In my opinion one fact is of very great interest: the British Film Institute and the Institut für Film und Bild, after having had some experience in the production of screen teaching material, simultaneously started to look for a more complex and more effective grouping of different aids. In Britain experts hit upon what are called "film study units"; in Germany, almost exactly the same development occurred.

It seems to be clear now that, for the British at least, the most striking results are achieved by using film study units. These demonstrate that the ideal method in film teaching is the detailed consideration of a whole feature film. In Germany, experts of the Institut für Film und Bild have carried out experiments with materials produced during the making of a short film - these include, for instance, some stills of the film making team, stills made during synchronization or at certain points during shooting, tape recordings of the music, the dialogue, the effects track, the international sound track, copies of the first script and the scenario, and detailed notes on the course of production, on ideas and meanings, etc.

The British may be right in saying that the ideal to be aimed at is the detailed consideration from various points of a film as a whole. It may not always be necessary that a feature film should be analysed. Perhaps the first steps can be taken better by using a short film since there are fewer difficulties in adopting the right approach when the subject is less complex and narrower in scope.

To put it in the simplest possible way: take a film, then look for supplementary material - for example, extracts, stills, tape recordings, scripts, scenario, and ideas from the people who made the film; then present your detailed analysis. You should have here the basis for a good lesson in film appreciation. In the process of giving it, you may discuss certain problems evoked by this film; you may look for aesthetic values; you may think over the reasons for its impact; or you may consider it as a means of mass communication. You should be able to find the basic elements for stimulating discrimination, both with the help of the supplementary material and in the film itself, if the choice has been judiciously made.

Education in film and television is such an important cause that all efforts to obtain teaching materials, to provide free international exchange of these audio-visual means, and to establish trustworthy international co-operation, should be fostered and strengthened. I think that democracy will stand or fall according to whether discrimination can be established with regard to the mass media. As film and television can be used in both good and diabolic ways, people have to be taught about their evil possibilities as well as about their merits.

APPENDIX IV

TEACHING SCREEN EDUCATION TO THE TEACHERS[1]

by Elsa Brita Marcussen (Oslo)

This survey is based mainly on information supplied by:

Australia: Mr. W.H. Perkins, Senior Lecturer in Education at the University of Tasmania and Vice-President of the Australian Council for Children's Films and Television;

Austria: Dr. Sigmund Kanagur-Kennedy, Director of "Aktion Der Gute Film", Vienna;

Great Britain: Mr. Paddy Whannel, Film Appreciation Officer, Education Department, British Film Institute, London,

United States: Professor Jack Ellis, Department of Film, Radio and TV, School of Speech, Northwestern University,
Professor Louis Forsdale, Principal Investigator, Project in Education Communiation, Teachers' College, Columbia University,
Mr. Stuart A. Selby, Research Assistant, Teachers' College, Columbia University.

Whether provided as a subject in its own right or as part of the teaching of the mother tongue, art or civics, as an experiment or as the haphazard result of a keen interest on the part of a particular teacher, screen education in the four above-mentioned countries is mainly conducted by teachers who did not receive any specialized training in the subject in their teaching course.

In Austria there is a decree by the Federal Ministry of Education that four times a year feature films shall be shown to pupils in elementary and secondary schools. Teachers are expected to introduce these films and discuss them with their pupils. They receive some written guidance from "Aktion Der Gute Film", but their only opportunity to study the art of the film or the pedagogic approach to film appreciation consists of a voluntary course of 6-8 lectures of 2 hours' duration, offered in a small number of teacher-training colleges. They may also take part in some of the activities (lecture series, special film showings, events related to the biannual film scientific week, etc.) organized by the Filmwissenschaftliche Gesellschaft, Aktion Der Gute Film, Jugend-Referat of the Vienna Municipality and different educational bodies.

British teachers who, out of a personal interest, seek a wider knowledge of the film and the teaching of film appreciation to young people may avail themselves of the Summer School of the British Film Institute and various courses (e.g. at the Department of Extra-Mural Studies at the University of London). There are also film societies in a number of universities and teacher-training colleges.

Within the last few years it has become obvious that screen education will inevitably become a normal part of the school curriculum in most countries. The specialized training in the use of audio-visual aids, which is already given in most teacher-training colleges, must therefore be placed within a much wider framework. The modern teacher will need to know about the technical and economic background of the mass communication media in general, about the specific artistic language of the new visual media,about the emotional impact and social influence which these media exert on the young, and the methodology of teaching screen education.

In many countries, because of educational reforms, teacher training is being revised and extended. In Britain the teacher training course is to cover 3 years, so the situation should be fairly favourable for the introduction of a wider concept of screen education. However, there are many problems to be solved in this connexion. How and where is one to find the lecturers capable of dealing with screen education at the training college level? What type of course inside the teacher-training colleges should one aim for? As long as the main concern was film teaching, there was a natural tendency to think of a course for teachers in terms of the study of a new artistic medium, though it was not forgotten that this medium has specific social implications owing to its vast audiences and varied uses. With TV firmly planted in each home in many countries and functioning to a great extent along the lines of press and radio and only partly as a new visual art form, the need for courses encompassing the whole sphere of mass communications as well as the study of the aesthetics of the two new visual art forms is being advocated.

A British Pattern for Screen Education Courses in Teacher-Training Colleges

A document of great value in tracing the path for screen education as an integral part of teacher

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(1) This paper presents a brief survey by the President of the International Centre of Films (Cinema & Television) for Children, of screen education at university level particularly in teacher-training colleges, in Australia, Austria, Great Britain and the United States, with some references to initiatives in other countries.

training is the report of a joint working party of the Association of Teachers in Colleges and Departments of Education and the British Film Institute published in 1960. It has already been instrumental in bringing about a modest start in some British training colleges and in inspiring work in Australia. The general attitude of the working party is expressed thus:

"Ideally every teacher should be given some kind of introduction to film and television study, even if only to create a climate of informed opinion in which the specialist and semi-specialist can exert their full influence. Ideally also, teachers' colleges should be turning out each year both specialists capable of taking charge of the subject in a large school and semi-specialists who can make a contribution to the work within the compass of another subject or an out-of-school activity. The working party suggests that film and television study can be carried out in a teacher-training college, provided there is a three-year course, either as (a) a main course, or (b) a general course, or (c) a curriculum course.

(a) Main course:

The first year may be spent in exploring the nature of film, the second in developing some major piece of film making on the one hand and in pursuing some fairly intensive research into some sociological or historic or aesthetic aspect of film on the other. Whatever the category there should be a consideration of the way in which the study bears on work with children, and the teaching of film in school should be a part of the school practice of the students. The third year should be spent: (a) in the critical analysis of one set film alongside a review of the basic values involved in all aspects of film study and relation of these values to other media of communication and especially to television, and (b) a survey of the main achievements in the international field.

(b) General course:

As an optional section within a specialist course, for example English literature or art, or as a section in an obligatory course, e.g. as part of education. A basic course should deal with: mass communication, the cinema, film and other media, the popular arts and mass media and education.

(c) Curriculum course:

Curriculum course of one year dealing with: what children see at the cinema and on TV, what members of the student group see at the cinema and on TV, the children's Saturday morning cinema movement, film art and industry, television a medium of communication and a new art, film and television teaching in school."

However, in practice, not more than a dozen out of 235 training colleges in England and Wales as yet offer regular and sustained courses in screen education, and even these are offered only as recreational or subsidiary courses. A step forward was recently taken at Eastbourne Training College when it appointed a lecturer whose main task will be to develop film and television teaching. Goldsmiths' College, London, is also considering making a main course in film available to its students.

The courses which are offered at teacher-training colleges in Britain show a rather wide difference of approach. The course at Eastbourne is an outright "film course", dealing with the study of such feature films as Odd Man Out, La Grande Illusion and Look Back in Anger, combined with lectures on film grammar, the work of the director, the history of the film, the cinema industry in the international field and some practical film making. At Bede College, on the other hand, one finds a tie-up between the study of feature films such as The Cruel Sea, On the Waterfront and Great Expectations in either religious knowledge or English, and a mass communication study inside the education course. This education course provides for the study of the educational aspects of film, TV and radio, as well as visual persuasion, the impact of the mass media on values, knowledge and performance, the effects of the mass media upon leisure and interests, techniques of audience research, etc.

Screen education in Australian teacher training

In Australia we find in two out of six States sustained efforts to provide screen education courses for intending teachers. There is a film course at Coburg Teachers' College in Victoria dealing with the relationship of film to literary forms, the history and techniques of cinema, and how abstract films such as those of Norman McLaren and subjective works like Halas and Batchelor's The Magic Canvas can be used to stimulate emotional response. Film making by the students and a college film festival are other activities integrated in the course. At the University of Tasmania (Faculty of Education), which trains matriculated students preparing to teach in primary and secondary schools, a course of at least 10 lectures on the methods of using audio-visual aids in the classroom and in understanding the effects of the media on children and young people is combined with a course including at least 10 lectures on methods of teaching film and TV appreciation, the study of film classics, feature film extracts and new films screened by commercial theatres or film societies. The course does not at present include practical film making and television production, but there are plans for their inclusion.

The main difference between the Victorian and Tasmanian courses is that the latter is chiefly for future specialist teachers of English (including film appreciation) in secondary schools, while the Victorian course is for future general teachers in primary schools and deals mainly with the content of film appreciation merely as part of the students' cultural education. (Tasmania is so far the only State to introduce screen education as part of an official school course. In this State, one-fifth of the 4-year secondary course in English I is now devoted to film and TV appreciation.)

Film and TV on the American university scene

Although in the United States much is done by the Departments of Education in universities to train "audio-visualists", at the moment very few intending teachers are taught what could be termed film and TV appreciation and a pedagogic approach to screen education. Back in the 1930s there were some efforts to teach motion picture discrimination, supported by the National Council of Teachers of English. However, the motivation was to a great extent moral concern stirred up by the publishing of the Payne Fund Studies, and rarely sprang from a real respect for the film as an art medium (it should be remembered that teachers as well as pupils at that time saw only films made in Hollywood). The Second World War virtually ended all efforts at film teaching. After 1950, teachers of English felt called upon to give TV the kind of attention which in the 1930s had been directed towards the film. Television, besides being a novel medium having great impact, seemed to lend itself more easily to sociological study as well as to aesthetic study. Once more, the National Council of Teachers of English became active and brought out Television and the Teaching of English(1) by Neil Postman, who offers a variety of methods for teaching TV appreciation in the English class, from simple one-day discussion of single programmes to full semester studies of content, sponsorship, effect and aesthetic values of the TV medium. However, the enthusiasm of teachers for teaching TV appreciation has declined. After a brief "golden age" of live dramas and experimental programmes put out by the different American television services, the problem for the teacher today is that the better programmes are surrounded by such mediocrity that he hardly thinks it worth while to give television any serious thought as an aesthetic experience.

The American universities' concern with film and TV is mainly directed towards preparation for professional careers in the two media. There is a long established tradition of such training at American universities. By the end of 1940, five universities had film departments, and by the beginning of 1950 at least another half dozen institutions offered substantial clusters of film courses. At the same time professional training courses in radio (which began in the middle of the 1930s) included TV. Some 200 colleges today offer a total of 2,000 courses in radio and TV. They are offered mainly in the speech and drama departments, sometimes in the departments of communication. It now looks as though, in many instances, radio and TV courses will become radio, TV and film courses. Film in this connexion is regarded more as a liberal art and is being taught by persons with a background in the arts rather than in the social sciences. This may help to attract students from the theatre, English, art and philosophy departments to such courses. But there is still no indication that the colleges and universities will assume leadership in the teaching of film and television to teachers. For the moment the graduate students trained by the above-mentioned departments go either to television, film or related industries or into teaching in similar college and university programmes.

The American situation seems to be mirrored in other countries, where the high standard of professional training - especially for the film profession - does not necessarily imply that a well developed pattern for the teaching of film and TV appreciation exists within the educational facilities for the training of teachers.

A Swedish students' committee's proposal for mass communication studies at the university level

In countries where today for the first time the need for (a) training facilities for the TV and film professions and (b) the teaching of screen education to future teachers is being realized, there should be some means of preventing these studies from becoming watertight compartments. In Sweden a students' committee recently proposed recommending that a student should be able to obtain a degree in film and mass media in the philosophy department. There is talk of setting up a central institute to take care of the technical and professional aspects of the study. The theoretical and aesthetic aspects would be included in two groups of already established university subjects:

1. The Nordic languages, history of literature, history of art, history of the theatre, music research, aesthetics, practical philosophy.
2. Psychology, pedagogics, sociology, civics, economic geography, economic history, industrial management.

The object is to offer a course which would be of value to those who want to become producers, directors, scriptwriters (or even cameramen and editors) of films and TV, as well as those who want to become film critics, film historians, screen educators and research workers in mass communication.

The situation in Denmark

1. Teacher-training colleges

Of Denmark's 29 teacher-training colleges only one provides a regular course in film appreciation. Three others have included the subject in the curriculum from time to time. It is the aim of those concerned about the matter that film appreciation should be an optional subject in all colleges and also that 2-4 lectures a year should be given to all students. Present methods of teaching film appreciation are rather different. N. Zahles Seminarium emphasizes the possibilities for experience inherent in the art of theatre and film and suggests ways in which these can be brought to the attention of pupils. Haslev Seminarium is more concerned with demonstrations of classroom methods. At Hellerup Seminarium lectures on various film questions alternate with discussions about films shown in or outside the classroom. Skive Seminarium especially aims at preparing teachers for extra-curricular work, youth schools, etc. and the main emphasis is on discussions about film with groups of young people.

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(1) Op. cit.

In all cases, the students at the training colleges have selected the subject themselves from among others offered, so the level of interest and personal co-operation is very high. My experience from several single lectures given in training colleges and at training seminars is that the importance of the subject is generally accepted and that most students would welcome an opportunity of being informed about these matters more regularly.

2. Universities

A couple of years ago a series of lectures on film was held at the two Danish universities by Bjorn Rasmussen, M. A. The aim of these lectures was purely to give - very competent - information; no training for teaching the subjects in schools was intended. In view of the way in which the curriculum of the Danish secondary schools is planned, an initiative from the universities concerning film appreciation in schools is highly unlikely.

Education in mass communication in the developing countries

In Africa, Asia and Latin America, where Unesco is making a considerable effort to develop the whole range of the mass media, we must avoid creating the same situation which has hampered sensible work in many of the more developed countries, namely, putting the active mass communication workers and the teachers in separate, even hostile, camps. There is of course an immediate need for basic or specialized technical training for people in press, radio, film and TV, but since educational efforts in these countries will be to a great extent dependent on the mass media it should be possible to organize courses and seminars designed for future producers, directors, editors and also teachers. The need to make the fullest use of the relatively few teaching experts in this field would favour such a joint approach.

In a recent survey of higher studies and film training in Europe, David Robinson of the British Film Institute enumerates the subjects which ought to constitute the initial, general background of the training of professional film and TV people. They include the economic aspects of cinema, aesthetic aspects of cinema and history and literature of cinema. These are of equal importance to screen educators.

Not only in the developing countries, but in all countries, it seems that if a policy along the lines of the Swedish proposal is adopted at university level, fruitful contact will be established during the study years between those who will become the providers of film and TV entertainment and those who will become the teachers of screen education.

It is hard to see, for example, why in the United States there should be a sharp division between mass communication studies designed for training people in the TV and film professions, and studies for preparing teachers to teach film and TV appreciation. In the American document it is pointed out that the trend towards adding film to radio and TV courses is a hopeful one. The film work within these radio-television-film courses might prove the strongest channel leading from a rather technical professional training back to the liberal education of concern to the whole university.

Also of interest is the film lectureship which has been established at University College, London (Slade School of Fine Arts), for a five-year period, thanks to money donated by the film and TV industries. Attached to this lectureship are two research students. The lecturer, Mr. Thorold Dickinson, runs a programme of lectures and seminars, which he describes in detail in the SEFT Screen Education Yearbook 1962. The initial work has been geared towards finding a firm set of standards for the evaluation and criticism of films.

A special course for screen education lecturers?

For teachers who receive their training at university level - and more and more teachers are being taught at the universities - there seems then to be the possibility of sharing courses to some extent with students preparing for film and TV careers. However, teachers in teacher-training colleges, although they obviously welcome and enjoy a guest lecture by a film director, a TV producer or another professional, would probably be best served by lecturers with a basic training in education, who also have some specialized training in screen education. The British are thinking along these lines. Paddy Whannel writes: "There is a need to establish a method of training lecturers specifically for such work in teacher-training colleges, and the British Film Institute is at present discussing the possibility of establishing a one-year full-time course which would train a small group of carefully selected people. Such a course would only be open to those with educational experience. The institute's rôle would be to service the course and assist in its planning and operation. It would properly be under the control of an educational body, either a college or an institute of education."

Such an undertaking might serve as an example to other countries intending to introduce screen education courses into their teaching colleges.

In Austria "Aktion Der Gute Film" and the newly founded association of film teachers hope that, within the new law which is being prepared on schools and education, provision will be made for the teaching of screen education, at least as a regular extra-curricular activity, in the teacher-training colleges.

We also note that at a recent gathering of German teachers' organizations a recommendation was made to the "Kultusminister", that in view of the growing importance of the mass media lectureships in mass communications should be established within the institutes of pedagogics (Hauptamtliche Dozenturen an den Pädagogischen Hochschulen).

What can be done for teachers who have already finished their training?

Something must also be done for those teachers who have already finished their basic training, but who, owing to educational reforms, will find themselves expected to teach a curriculum including screen education. The summer courses arranged by the British Film Institute and the Society for Education in Film and Television in Britain, the courses and seminars arranged in the German Federal Republic by the Institut für Film und Bild and the Film und Bildstellen in different "Länder", and "Les stages d'initiation cinématographiques" arranged by the Ministry of Education in France, etc. will have to be extended and generalized. However, the need to reach so many teachers in a relatively short time calls for new methods and approaches. In the Netherlands, correspondence courses in screen education have been offered to teachers. Would it not be possible to offer a course by correspondence and TV combined? This would have the advantage of demonstrating audio-visual materials through live lessons? A great number of teachers in study groups in different parts of a country would be able to follow a specially designed TV series on screen education.

Regional courses for teachers from different countries might also open up possibilities for acquiring first-class instruction. Screen education courses could be arranged in the German language for teachers from Germany, Austria and Switzerland. In the Nordic countries screen education courses have already been arranged for teachers from all four countries. Courses in French could be attended by people from Belgium, France, Switzerland and Luxembourg. Courses in the Russian language might attract people from the Soviet Union, Czechoslovakia and Poland.

International exchange of material and lecturers

In this way the foundations would be laid for further international co-operation between all those engaged in teaching screen education. The need for this kind of co-operation is expressed in three of the papers submitted on "teaching screen education to the teachers". Dr. Kennedy of Austria mentions the possibility of exchanging not only materials, but also film teachers and lecturers who have several languages at their command. In Australia the interested film teacher tries to keep in touch with developments in other parts of the world by membership of the Society for Education in Film and Television. But Australian teachers would also welcome an opportunity of participating in regional or international conferences, as would also those in Denmark. The American authors seek material offering critical approaches to the teaching of film and TV appreciation from other countries, for such materials have not been produced by the American film and television industries. There is certainly wide scope for co-operation with the teachers of this great country whose film and TV industries still dominate the entertainment markets of the world.

APPENDIX V

RECOMMENDATIONS OF THE INTERNATIONAL MEETING ON FILM AND TELEVISION TEACHING HELD AT LEANGKOLLEN, OSLO, NORWAY, 7-13 OCTOBER 1962

INTRODUCTION

The art, entertainment and information provided through the mass media of communication play an important part in shaping our values and attitudes. The cultural environment created by film, television, popular reading matter, advertising and popular music represents a challenge to, and a great opportunity for, all educators.

Film and television are perhaps the most persuasive of these media, and the cinema in particular reveals the extent to which work of genuine quality can be provided within this culture. For educators, an appreciation of these forms of communication, in terms of both their social influence and capacities as art, is fundamental.

The meeting expresses its profound pleasure at the greatly increased amount of work being done in the education of both children and adults to respond critically and appreciatively to the powerful and potentially enriching media of film and television.

In many countries this work of screen education has recently been given valuable impetus by official decrees, recommendations and support. Nevertheless, there are others in which the work which has been, and is being, developed with skill, experience and devotion by individuals and unofficial organizations would be enormously stimulated and enlarged by more encouragement and assistance, both from educational authorities and from those responsible for providing film and television programmes.

The meeting has formulated its recommendations under the following heads:

1. The introduction and integration of screen education into the curriculum, with some consideration of methods.
2. Informal and out-of-school screen education.
3. Television aspects of screen education.
4. The materials required, and the means of obtaining them.
5. The training of teachers of screen education.
6. Screen education in the field of higher education.
7. Possible future development in the field of international education and collaboration.

1. THE INTRODUCTION AND INTEGRATION OF SCREEN EDUCATION INTO THE CURRICULUM, WITH SOME CONSIDERATION OF METHODS

Screen education should be a systematic study for every child and carried out within the school curriculum. We are well aware of the difficulties which must be overcome, including those which are of a financial nature and those which are due to national differences in educational systems. But we regard it as of paramount importance that screen education (in both film and television) be introduced at the earliest possible date in all schools, regardless of the existing limitations.

The inclusion of screen education for all pupils, as a definite and systematic part of the school curriculum, implies that continuous attention should be given to the film and television experiences of all children from the earliest age.

The basic methods which should be used in connexion with education in television seems to be largely similar to those which are used for education in film and in practice there will be considerable overlapping between the two.

The methods of film teaching were explored at the London Conference on Film, Television and the Child in 1958, and we deem it relevant to repeat here some quotations from the report of that conference:

"Methods will vary from country to country, depending on the structure of national and local educational systems, and indeed they will vary from teacher to teacher, depending on personal background and interest as well as on the interests and abilities of pupils... The following seem to be the different methods which have been found most useful:

Discussion and analysis

The method of active discussion and analysis of films and television programmes has proved fundamental, rewarding and successful. Out of such discussion comes a grasp of the visual language and an understanding of how this language is used to reveal character and express attitudes.

Creative activity

It has been found that a variety of practical activities deepen the children's understanding of film. Such methods include drawings or arrangements of still pictures, film making, etc.

It is important, however, to place the emphasis on the treatment of human relationships, character motivation, theme, etc. and not on the technical processes."

As with film, an integral part of screen education in relation to television will be the discussion of television programmes which children see outside school. In addition, the school should aim to bring children into contact with the best that the medium has to offer, by means of:

(a) Giving advance information in school about programmes of good quality which children can see, and

(b) Projection in the classroom of selected television programmes, for discussion purposes.

2. INFORMAL AND OUT-OF-SCHOOL SCREEN EDUCATION

Screen education has its place wherever young people and adults enjoy the cinema or television. The competent authorities should therefore promote it also on a large scale for viewers outside schools. We are convinced that a deeper appreciation of, and a keener discrimination in regard to, the screen media will contribute towards raising popular demand for, and acceptance of, films and television programmes of high quality.

Television itself can be a significant tool of screen education, through programmes which deal with all aspects of the film medium as well as with television itself. Such programmes, along with television programmes of a general nature and entertainment films, used as a basis for discussion by groups of young people and/or adults, constitute a valuable approach to screen education in youth clubs, adult education organizations and institutions.

If, in these areas, attentive viewing and critical discussion are combined with the creative activity of individual or group film production by young people and adults, the results of an out-of-school screen education may prove far reaching and fruitful.

3. TELEVISION ASPECTS OF SCREEN EDUCATION

Because television is already a major channel of communication, and will increase in scope and power, we believe it is the responsibility of educators to teach our young people to use this medium in a constructive way. We differentiate between "education through television" and "education in television". The aims of the latter, similar to those of education in film, may be stated as follows:

I. To help viewers to increase their understanding of what they see on the screen.

II. To encourage viewers to become more selective in their choice of programme.

III. To help viewers to become more aware and discriminating in their responses and to develop their power of judgement so that they may benefit from those programmes, both imaginative and factual, which have the capacity to enrich their lives.

The aims of screen education thus consort with those of a truly democratic education, namely, to help the individual to respect and uphold truth and, on the basis of the richest possible personal development, to share and enjoy with his fellow men the treasures which our civilization offers to the human mind and heart.

Since children's judgement, appreciation and sense of values develop gradually, it is realized that these aims cannot be achieved independently of each other. Because these developments begin at an early age, some kind of screen education for pre-school children is a goal to be achieved immediately. This may be accomplished by the development of our adult education programme, through which parents may become aware of the fact that television is, and will be, a main factor in influencing the values and moral standards of our society.

It is, we believe, the dramatic narrative aspects of television programmes (in particular those which, although intended for adults, are watched by the young) which exert the greatest influence. In any screen education programme, these must necessarily occupy major attention. An important factor which distinguishes television from the cinema is that, on the television screen, programmes and items (frequently very short) follow each other in a quick succession, creating a continuous stream of transitory impressions. The task of parents and teachers here is to assist children to distinguish between these, as a preliminary to evaluating them.

4. THE MATERIALS REQUIRED AND THE MEANS OF OBTAINING THEM

Screen education can only be successful if proper materials are available. We deal first with different categories of material:

(a) Entertainment films, together with entertainment television programmes, are the fundamental material for screen education. These television programmes can be provided on film for showing in the classroom, or screened during school hours for discussion.

(b) Film and television extracts are the most important auxiliary in the approach to the understanding and appreciation of the complete work. Most of these would be from films and programmes available in their totality, but others should show aspects of film history, points of style, etc. for use at higher levels of screen education.

(c) Specially produced short films about film and television are of particular value.

(d) Filmstrips and slide series can be of value in teaching certain aspects of screen education, such as film economics and certain points of technique.

(e) Tape recordings of sound tracks are useful to stimulate recollection of already seen films, etc. and for studying the track itself. At higher levels of screen education, recordings on film and television subjects of interviews with directors, etc. are useful.

(f) A wide variety of printed material (e.g. books, shooting scripts, fiches filmographiques) should be available to teachers and pupils. Books and reputable periodicals on film and television are of educational value just as are those on other school subjects.

(g) Study units, consisting of extracts, slide series, tape recordings, printed material, etc. represent a useful form of integrated study.

All these materials should, wherever possible, be prepared or compiled with the active assistance or advice of practising screen educators.

Education authorities, recognizing the great educational value and stimulating function of these materials, should provide, or authorize the necessary finance and/or permission for them to be obtained and used in the educational framework.

There is a clear responsibility which rests on the providers of screen entertainment to assist teachers in educating their audiences. We suggest the following specific forms of help:

Film distributors should provide, either free or at special low rates of hire, films, extracts and stills.

Television companies, organizations, stations, etc. can provide programmes of special value for screen education, and should co-operate in the provision of telerecordings of a wide range.

Producers and distributors of audio-visual aids should recognize the need and the market for materials of all kinds suitable for screen education, particularly for specially produced short films about film and television. Co-operation with television organizations would be simple and fruitful in this field.

Organizations which control copyrights, performing rights, etc. are urged to waive their rights in respect of the appropriate materials when they are used for non-commercial educational purposes. This has particular application to television recordings.

Finally, it is of very great importance that information on materials available should be circulated as widely as possible from country to country.

5. THE TRAINING OF TEACHERS OF SCREEN EDUCATION

1. We call on the Ministries of Education, the education authorities and other appropriate agencies, not only to support what is already being done to encourage teachers to take up screen education work, but also to extend it in the direction of more comprehensive and sustained courses for the practising teacher. A practising teacher should, for example, have the opportunity of full-time study away from the classroom as is common with other specialist subjects.

2. Courses of study must also be embodied in the curricula of teacher-training colleges. These should take two forms:

(a) A general course for all students

For anyone undertaking teaching, some insight into the nature and quality of contemporary culture created by or reflected in the mass media is fundamental. This course should therefore be a general one given to all students, perhaps standing on its own or possibly allied to one of the main studies. It would cover the way the media of communication have developed, how they are at present organized, their rôle in shaping values and attitudes, and their capacities as forms of art. The emphasis throughout should be on the recognition that within the range of the mass media work of genuine quality is produced.

(b) A special course in film and television

Alongside the general course for all students, a more comprehensive and intensive training in the study of film and television should be available for those students wishing to specialize. This is essential for facilitating the wide-scale introduction of screen education in those schools, including secondary schools, which are organized on a specialist basis.

The basis of this special course would be similar to the general one, but it would be more detailed, especially in the study of individual films and television programmes. The essential part of the course would be devoted to the cinema, because it is in dealing with the feature film that students are faced with the challenge of a rich and expressive art form. While students should be introduced to major films of the past, the emphasis should be on those contemporary films and television programmes which young people actually see, and on those contemporary films and television programmes which, by their experimental approach, open up new avenues of artistic expression.

Finally, students should be introduced to the methods of screen education.

3. We call on the appropriate authorities also to see that the training for youth work and film clubs of organizers and animateurs is promoted by all possible means, for example by the creation of a number of posts for instructors in screen education outside school.

Furthermore, frequent contacts should be established between those screen educators who are active in school and those engaged in informal and out-of-school screen education.

6. SCREEN EDUCATION IN THE FIELD OF HIGHER EDUCATION

All those who attend universities should have the opportunity of acquiring a basic knowledge of film and television as media of art and communication, and of the place of the screen in the general contemporary cultural pattern. Therefore:

(a) Universities and similar institutions, including art schools, schools of design, etc. should include lectures, seminars and other suitable activities centred on this theme, or indeed offer courses in film and television open to all students at the undergraduate level and permitting specialization at the graduate level.

(b) In addition, universities and similar institutions active in training teachers for secondary schools should offer special courses and/or seminars in screen education and its methods.

For all such courses professional film and television workers, artists, critics, professors from film schools, should be invited to assist as tutors and lecturers to the widest possible extent. Film schools themselves could organize special courses in screen education.

(c) Finally, since any future training of screen education teachers will depend heavily upon fundamental research into the psychological, sociological, aesthetic and artistic aspects of films and television, the universities should provide facilities for such studies and research work at the academic level on equal terms with other disciplines.

7. POSSIBLE FUTURE DEVELOPMENTS IN THE FIELDS OF INTERNATIONAL EDUCATION AND COLLABORATION

What follows may for the greater part seem somewhat ambitious in conception but we have tried to envisage the development of screen education during, say, the next ten years, bearing in mind the constantly increasing rate of development during the past decade and the global aspects which the Telstar era is opening up to us.

(a) International inquiry

A vital first step, we feel, is that the joint commission of Unesco and the International Bureau of Education should place on the agenda of one of the next conferences of Ministries of Education and Culture at Geneva, the following question:

Does your country's educational system already include education in the modern means of mass communication (in particular, film and television), and what exactly is the present status of the screen education which in your country is given to children in different types of school?

(b) Scholarships for study abroad

It would be useful if the national centres or other appropriate bodies granted fellowships to make it possible for experienced and able educators to spend some time studying screen education in another country, both to enrich their own experiences and encourage further work in their own country.

(c) Lending experts to other countries

To meet the needs of any country in which screen education has not yet been introduced, it would be helpful if experts from abroad could work in such a country for some time. This would also be valuable in the very near future for the newly developed countries where film and television production and consumption are expanding rapidly, and where educational authorities will soon have to meet the situation that first gave rise to the screen education movement.

(d) Organization of seminars for experienced teachers from different countries

International seminars in which only very experienced teachers and leading personalities should participate would be useful for a regular exchange of new experiences and ideas between experts. Apart from this, such international seminars could also deal with such special subjects as contact and collaboration with members of the film and television industry and with individual film makers.

(e) Foundation of a permanent centre for research and higher study of screen education

The seminars mentioned above might gradually point to the need for the foundation of a permanent international centre where courses at the highest level could be given to teachers who play a prominent rôle in their own countries. At the same time, fundamental research work and practical investigations could be carried out by such a centre, from which the further growth of screen education would profit largely. A survey would enable decisions to be made on what might be achieved through centralization of efforts, and what should be the range of activities of such a permanent international centre.

(f) Introduction of screen education in a future international university

If in the near future an international university should be founded, the competent authorities should be persuaded to introduce film and television study in its programme. This would not only be valuable in itself but it would also imply official recognition of screen education by the learned world.

APPENDIX VI

THE INTERNATIONAL CENTRE OF FILMS (CINEMA & TELEVISION) FOR CHILDREN

Secretariat General: 24 Rue Royale, Brussels 3, Belgium

This centre was set up by Unesco in 1955 to encourage in every possible way, the provision of suitable film entertainment for children of all ages and in all countries - either films especially made for them or films suitable for them.

The centre also concerns itself with television films for children and television programmes for children recorded on video tape. It is not concerned with films made for formal education.

In addition, the centre tabulates laws and regulations in different countries, especially with regard to the protection and education of children in the field of cinema and television.

The centre is not concerned at present with production, distribution and exhibition, but confines its activities to the collection, collating, exchange and publishing of information. Such information includes the compilation, with the help of national centres, of lists of films made for, or suitable for, children, and actually shown in various countries, the names of renters, the country of origin of each film and other essential technical data.

The first international presentation of film programmes for young people was organized by the centre in Brussels in 1958. Twenty nations took part and the twenty-five programmes which were shown included seventy-five films. The varying lengths and standards of the programmes provided valuable information and experience for producers and distributors, as well as material for social workers and psychologists. A report was prepared and published by Unesco. A similar presentation, organized by the Indian Centre of Films for Children, under the patronage of the international centre and Unesco, took place in New Delhi in December 1960. Twenty-two countries contributed some sixty films between them. The report on this presentation, together with the report on the Brussels presentation, provides material for the East-West project of Unesco.

In 1959, the centre called an international conference in London to discuss the technique of producing television films for children. Over the past three years it has organized, in conjunction with the annual presentation of films made for children at the Mostra Internazionale del Film per Ragazzi at Venice, round table conferences on: obstacles throughout the world in the way of making, distributing and showing children's films (1961); the relations between cinema, television and magazines for young people (1962); and the setting up of libraries of children's films (1963). Within the 1963 Venice Show, the centre also launched, as an annual event, an international competition for the best films made by children and young people themselves (the "Tenth Muse" Contest).

The centre is deeply concerned with the need to facilitate the free circulation and presentation of films for young people, whether made specifically for them or not. In particular, in an effort to remove the financial and legal obstacles in the way of free circulation, it is beginning, through the national centres, to tabulate laws, Customs regulations, trade union practices, etc., in different countries which militate against the production, distribution, exhibition, import and export of children's films.

A bulletin is issued every two months in English (News) and French (Nouvelles). It contains reports on the activities of the international centre and of national centres, on conferences and meetings. It reports on research projects in the field of film and television and includes articles by authoritative writers who are responsible for the views expressed. It also publishes lists of films selected by national centres as suitable and available for special programmes, bibliographies, etc.

The Board of Directors consists of six members, two representing the international organizations and four the national centres.

The centre is an active member of the International Film and Television Council.

NATIONAL CENTRES

The variety of national approaches to the subject of children's cinema is such that national centres are essential. Through the National Commissions for Unesco, the international centre has encouraged all countries to set up their own national centres with the hope of establishing between them effective and fruitful collaboration.

Australia
Australian Council for Children's Films and Television, The Vice-Chancellor's House, University of Melbourne, Parkville, N.2., Victoria.
President: Lady Paton
Hon. Sec.: Mrs. Barbara Vaughan

Austria
Aktion "Der Gute Film"

Neubaugasse 28/13, Vienna VII.
President: Professor Dr. Paul Ullmann
Sec. Gen.: Dr. Sigmund Kanagur-Kennedy

Belgium
Centre National Belge du Film pour la Jeunesse
7 Quai du Commerce, Brussels 1.
President: Mr. Fernand Rigot
Sec. Gen.: Mr. Robert La Roche

Canada
Canadian Centre of Films for Children
1762 Carling Avenue, Ottawa 3, Ontario.
President: Mrs. G. Hewson
Exec. Sec.: Mr. Roy Little

Czechoslovakia
Centre Tchécoslovaque du Film pour la Jeunesse
Nové Mésto, Mezibranska 21, Praha 2.
President: Mr. Jiri Trnka
Secretary: Mr. Jan Polak

Denmark
The Danish Children's Film Council
Christiansborg Slotsplads 1, Copenhagen.
President: Mr. A. Grathe
Secretary: Mr. Finn à Rogvi

Finland
Suomen Lastenelokuvakeskus
Mannerheim-liitto
Fredrikinkatu 47, Helsinki.
President: Mr. Aarre Uusitalo
Secretary: Mrs. Kirsti Rekola

France
Comité Français du Film pour la Jeunesse
109 Rue Notre-Dame-des-Champs, Paris 7^{e}.
President: Mr. Georges Hacquard
Sec. Gen.: Mrs. Madeleine de Tienda

German Democratic Republic
Nationales Zentrum für Kinderfilm in der DDR
Otto-Nuschke Strasse 28, Berlin W. 8.
President: Professor H. Häntzsche

Great Britain and Northern Ireland
National Centre of Films for Children
6-10 Great Portland Street,
London, W.1.
Secretary: Mr. W.G.R. Thom

Hungary
Comité Cinématographique Hongrois de la Jeunesse, c/o Institut des Sciences du Film et Cinémathèque Hongroise,
Vorosilov ut. 97, Budapest XIV.
President: Dr. Laszlo Ranódy
Sec. Gen.: Dr. Gábor Gióry

India
Indian Centre of Films for Children,
c/o Children's Film Society,
Sapru House, Barakhamba Road, New Delhi-1
President: Shri R.R. Diwakar
Hon. Sec.: Shri K. Subrahmanyam

Italy
Centro Nazionale Film per la Gioventù
Piazza Firenze 27, Rome
President: Professor Luigi Volpicelli
Sec. Gen.: Doctor Evalina Tarroni

Netherlands
Instituut Film en Jeugd
Oude Hoogstraat 24, Amsterdam C.
President: Mr. J.W. Ooms
Adm. Sec.: Mr. G. Kruger

Norway
Norsk Barnefilmnemd
c/o Department of Church and Education,
Cultural Division,
Sommerrogt 15, Oslo.
President: Mrs. E.B. Marcussen
Secretary: Mr. Alv Heltne

Yugoslavia
Commission "Film and Child"
Mose Pijade 12/IV, Beograd.
President: Mrs. Blazenka Mimica
Secretary: Mr. Milenko Karanovic

INTERNATIONAL MEMBER ASSOCIATIONS

Catholic International Education Office
Bezuidenhoutseweg 275, The Hague, Netherlands.
International Catholic Child Bureau
42 Rue de Chabrol, Paris 10^{e}, France.
International Catholic Film Office
8 Rue de l'Orme, Brussels 4, Belgium.
International Catholic Youth Federation
Via Torre Rossa 4, Rome, Italy.
International Committee of Film Education and Culture
18 Rue Marbeuf, Paris 8^{e}, France.
International Falcon Movement
16 Litslaan, Santpoort, Netherlands.
International Federation of Film Producers' Associations
Augustinergasse 9, Zurich 1, Switzerland.
Interfilm - International Inter-Church Film Centre
Borneolaan 27, Hilversum, Netherlands.
International Union for Child Welfare
1 Rue de Varembé, Geneva, Switzerland.
International Union of Cinematograph Exhibitors
92 Avenue des Champs-Elysées, Paris 8^{e}, France.
Women's International Democratic Federation
13 Unter Den Linden, Berlin, W.8.,
German Democratic Republic.
World Brotherhood
Place des Nations, Geneva, Switzerland.
World Federation of Catholic Young Women and Girls
Springweg 8, Utrecht, Netherlands.

World Federation for Mental Health
19 Manchester Street, London, W.1.,
Great Britain.
World Movement of Mothers
37 Rue de Valois, Paris 1er, France
World Union of Catholic Teachers
Via della Conciliazione 3, Rome, Italy.
World Union of Catholic Women's Organizations
91 Rue de Sèvres, Paris 6e, France.

APPENDIX VII

LIST OF MATERIALS FOR EDUCATION IN FILM AND TELEVISION

prepared by Siegfried Mohrhof (Cologne)
(See Appendix III)

I. FILM STUDY UNITS

Germany (Federal Republic)

Production and distribution: Institut für Film und Bild

BERUF ODER JOB?
Short film: BERUF ODER JOB?
Slides showing the process of production
Exposé: BERUF ODER JOB?
Scenario: BERUF ODER JOB?
Detailed notes in a brochure

GESICHT VON DER STANGE?
Short film: GESICHT VON DER STANGE?
Exposé: GESICHT VON DER STANGE?
Scenario: GESICHT VON DER STANGE?
Slides showing the process of production
Music track of this film
Effects track of this film
Sound track of this film
Detailed notes in a brochure

United Kingdom

Production and distribution: The British Film Institute

STUDY UNIT 1
Feature film: LOOK BACK IN ANGER
Short film: MOMMA DON'T ALLOW
Extract from: ROOM AT THE TOP
Copy of the film script of LOOK BACK IN ANGER
Copy of the play
Tape recordings of speeches by Kenneth Tynan and Lindsay Anderson
Detailed notes on the feature and other material

STUDY UNIT 2
Feature film: LA GRANDE ILLUSION
Extract from: PATHS OF GLORY
Extract from: Westfront 1918
Detailed notes on the feature and other material

STUDY UNIT 3
Feature film: BACHELOR PARTY
Extract from: MARTY
Extract from: A MAN IS TEN FEET TALL
Copy of the script of BACHELOR PARTY
Volume of Paddy Chayevsky's TV plays
Detailed notes on the feature and other material

II. EXTRACTS

Belgium

Production and distribution: CEDOC, Bruxelles

Religious film: KEYS OF THE KINGDOM
Western: STAGE COACH
War film: SERGEANT YORK
Special effects out of various films
Extracts from LES VISITEURS DU SOIR
Extracts from ETERNEL RETOUR

Denmark

Distribution: Statens Filmcentral, København

Extract from ORPHANS OF THE STORM (D.W. Griffith)
2 Extracts from DITTE MANNESKEBARN (Bjarne Henning-Jensen) - 8 min.
Extract from DON QUICHOTTE (G.W. Pabst) 6 min.
Extract from IVAN THE TERRIBLE (S.M. Eisenstein) - 22 min.
Extract from KVINNOROM (I. Bergman)

Germany (Federal Republic)

Production and distribution: Institut für Film und Bild

AMICI PER LA PELLE
  Italy 1955 - Franco Rossi - b&w - 31 min.
  10 extracts
  Detailed notes in a brochure
VIVA ZAPATA
  U.S.A. 1951 - Elia Kazan - b&w - 28 min.
  9 extracts
  Detailed notes in a brochure
DECISION BEFORE DAWN
  U.S.A. 1951 - Anatole Litvak - b&w - 21 min.
  7 extracts
  Detailed notes in a brochure
GRAPES OF WRATH
  U.S.A. 1940 - John Ford - b&w - 24 min.
  8 extracts
  Detailed notes in a brochure
DOKUMENTE ZUR GESCHICHTE DES FILMS
  (Documents on film history) - b&w - 86 min.

Germany
Significant examples of the development of film, from Lumière till 1928.
DOKUMENTE ZUR GESCHICHTE DES WERBEFILMS (Documents on the history of public relations films)
Part I: 1910-1926 - silent - b&w col. 24 min.
Part II: 1928-1932 - b&w - 23 min.
Part III: 1939-1956 - col. - 18 min.
All these films were produced by Julius Pinschewer
An interesting collection of examples of advertising by means of film from its early beginnings up to "six industries in a few minutes"

Netherlands

Production and distribution:

Extract from ABOVE US THE WAVES (director: Ralph Thomas)
Extract from I MARRIED A WITCH (René Clair)
Extract from DIE NACHTWACHE (Harald Braun)
Extract from FARREBIQUE (G. Rouquier)
Extract from DEAD OF NIGHT (B. Dearden)

Switzerland

Production and/or distribution:

SOUS LES TOITS DE PARIS
France - René Clair - b&w - 18 min.
14 JUILLET
France - René Clair - b&w - 36 min.
Two extracts of about 18 min.
UN CHAPEAU DE PAILLE D'ITALIE
France - René Clair - b&w - silent - 5 min.
FOOLISH WIVES
U.S.A. - E.V. Stroheim - b&w - silent - 5 min.
LA BELLE EQUIPE
France - J. Duvivier - b&w - 10 min.
CABIRIA
Italy - G. Pastrone - b&w - silent - 5 min.
DROLE DE DRAME
France - Marcel Carné - b&w - 20 min.
KAMERADSCHAFT
Germany - G.W. Pabst - b&w - 20 min.
DREIGROSCHENOPER
Germany - G.W. Pabst - b&w - 10 min.
BIRTH OF A NATION
U.S.A. - D.W. Griffith - b&w - 15 min.
PANZERKREUZER POTEMKIN
USSR - S.M. Eisenstein - b&w - silent - 20 min.

United Kingdom

Distribution: The British Film Institute

Critic and film series

CRITIC and GREAT EXPECTATIONS (1949)
b&w - 6 min.
Jympson Harman analyses the editing of a sequence
CRITIC and THE OVERLANDERS (1949)
b&w - 15 min.
Miss Dilys Powell analyses the editing of a sequence
CRITIC and ODD MAN OUT (1949)
b&w - 35 min.
Basil Wright analyses the narrative construction
CRITIC and TWELVE ANGRY MEN (1958)
b&w - 25 min.
Miss E. Arnot Robertson discusses scripting and characterization
THE DIRECTOR and THE FILM (1959)
b&w - 46 min.
David Lean discusses aspects of his work and introduces extracts from his films
CRITIC and 3.10 TO YUMA
b&w - 37 min.
John Freeman discusses the "psychological" Western and its appeal

Film and television study extracts

BIRTH OF A NATION (Extract No. 1)
U.S.A. 1915 - D.W. Griffith - b&w - 12 min.
The battle sequence
BIRTH OF A NATION (Extract No. 2)
b&w - 11 min.
The Klu-Klux-Klan ride
HEARTS OF THE WORLD
U.S.A. 1919 - D.W. Griffith and Lillian Gish
b&w - 28 min.
THE CABINET OF DR. CALIGARI
Germany 1919 - Robert Wiene - b&w - 15 min.
Cesare's prophecy of the death of Alan, and his murder during the night
FOOLISH WIVES
U.S.A. 1921 - Erich von Stroheim - b&w - 11 min.
The visit to the slums; a sequence with Stroheim
NANOOK OF THE NORTH
U.S.A. 1922 - Robert Flaherty - b&w - 12 min.
The building of the igloo by Nanook and his family
WARNING SHADOWS
Germany 1922 - Arthur Robinson - b&w - 12 min.
The hypnotist shows the central characters something of the tragedy that is about to enfold them
THE ATONEMENT OF GOSTA BERLING
Sweden 1923 - Maurice Stiller, Greta Garbo
b&w - 14 min.
The fire at the mansion; the pursuit across the frozen lake
BATTLESHIP POTEMKIN
USSR 1925 - Sergei Eisenstein - b&w - 16 min.
The famous Odessa steps sequence
THE LAST LAUGH
Germany 1925 - F.W. Murnau, Emil Jannings
b&w - 18 min.
The hotel porter learns that he is to be demoted to the position of a lavatory attendant
COMIN' THRO' THE RYE
United Kingdom 1926 - Cecil Hepworth

b&w - 11 min.
A reconciliation. With Alma Taylor and James Carew

METROPOLIS (Extract No. 1)
Germany 1926 - Fritz Lang - b&w - 18 min.
Fredersen's son sees for the first time the workers' underground machine shops and witnesses a great explosion

METROPOLIS (Extract No. 2) - b&w - 16 min.
The City of Metropolis, with the workers' quarters below ground and the gardens of the masters above

MOTHER
USSR 1926 - V. Pudovkin - b&w - 18 min.
The mother unwittingly betrays her son and he is arrested

THE ITALIAN STRAW HAT
France 1927 - René Clair - b&w - 13 min.
The marriage scene

LONG PANTS
U.S.A. 1927 - Frank Capra - b&w - 13 min.
Harry Langdon takes his girl friend into the forest to shoot her but ends up by being rescued by her

OCTOBER
USSR 1928 - Sergei Eisenstein - b&w - 17 min.
The raising of bridges

THE GENERAL LINE (Extract No. 1)
USSR 1929 - Sergei Eisenstein - b&w - 7 min.
The famous cream separator sequence

THE GENERAL LINE (Extract No. 2)
b&w - 7 min.
The scything contest

THE GHOST THAT NEVER RETURNS (Extract No. 1)
USSR 1929 - Alexander Room - b&w - 16 min.
The mutiny in the prison

THE GHOST THAT NEVER RETURNS (Extract No. 2) - b&w - 15 min.
The night before the prisoner is set free and his joy on being released

NEW BABYLON
USSR 1929 - G. Kzintsev and L. Trauberg
b&w - 18 min.
The storming of the barricades

EARTH
USSR 1930 - Alexander Dovzhenko - b&w - 13 min.
Vassily's decision on the funeral procedure

BLACKMAIL
United Kingdom - Alfred Hitchcock 1929
b&w - 10 min.
The famous "knife" scene

TELL ENGLAND
United Kingdom 1931 - Anthony Asquith and Geoffrey Barkas - b&w - 20 min.
The extract shows the landing of the British troops on the beaches of Gallipoli

MAN OF ARAN
United Kingdom 1934 - Robert Flaherty
b&w - 19 min.
The storm scene

THE GOOD EARTH
U.S.A. 1936 - Sidney Franklin - b&w - 11 min.
The locust plague

ROMEO AND JULIET
U.S.A. 1936 - George Cukor - b&w - 10 min.
The balcony scene

SAN FRANCISCO
U.S.A. 1936 - Clark Gable, Spencer Tracy, Jeanette MacDonald - b&w - 20 min.
Earthquake and finale

TALE OF TWO CITIES
U.S.A. 1936 - Jack Conway - b&w - 10 min.
The storming of the Bastille

THE CHILDHOOD OF MAXIM GORKI
USSR 1938 - Mark Donskoi - b&w - 11 min.
The young Gorki in the scene where a prized tablecloth is dipped in a vat of dye

THE ADVENTURES OF HUCKLEBERRY FINN
U.S.A. 1939 - Richard Thorpe - b&w - 10 min.
The race against time by the river steamboat to save the life of the Negro who is about to be lynched

GOODBYE MR. CHIPS
United Kingdom 1939 - Sam Wood - b&w - 11 min.
A long flashback to show Chips as a new master on his first day at Brookfield School

THE MALTESE FALCON
U.S.A. 1941 - John Huston, with Humphrey Bogart and Peter Lorre - b&w - 6 min.
Sam Spade meets Joe Cairo

BRIEF ENCOUNTER
United Kingdom 1945 - David Lean - b&w - 10 min.
The final scene

THEY WERE EXPENDABLE
U.S.A. 1945 - John Ford - b&w - 10 min.
Assault on a Japanese cruiser

DAVID LEAN OPENINGS
United Kingdom - b&w - 10 min.
THE SOUND BARRIER (1952)
HOBSON'S CHOICE (1953)
GREAT EXPECTATIONS (1946)

THE LAST STAGE
Poland 1947 - Wanda Jakubowska - b&w - 8 min.
The arrival of a trainload of condemned Jews at Auschwitz

THE FALLEN IDOL
United Kingdom 1948 - Sir Carol Reed
b&w - 11 min.
Death of Mrs. Baines; boy's panic through streets

OLIVER TWIST
United Kingdom 1948 - David Lean - b&w - 10 min.
Fagin's "romp" and pickpocketing chase

THE TREASURE OF THE SIERRA MADRE
U.S.A. 1948 - John Huston - b&w - 10 min.
The murder of Dobbs

THE WINSLOW BOY
United Kingdom 1948 - Anthony Asquith
b&w - 20 min.
The courtroom scenes

THE THIRD MAN
United Kingdom 1949 - Sir Carol Reed
b&w - 12 min.
The "Harry Lime Story"

KIND HEARTS AND CORONETS

United Kingdom 1950 - Alexander MacKendrick
b&w - 9 min.
Three of the murders, including the vicar and the colonel
A STREETCAR NAMED DESIRE
U.S.A. 1951 - Elia Kazan - b&w - 10 min.
Blanche meets her brother-in-law, Stanley
THE YOUNG CHOPIN
Poland 1951 - Alexander Ford - b&w - 12 min.
Dance hall sequence
THE BACK OF BEYOND
Australia 1953 - John Heyer - b&w - 9 min.
The ruins of the Lutheran Mission
JULIUS CAESAR
U.S.A. 1953 - Joseph L. Mankiewicz
b&w - 19 min.
The Capital scene
THE MAGGIE
United Kingdom 1953 - Alexander MacKendrick
b&w - 10 min.
The poaching scene
A GENERATION
Poland 1954 - Andrzej Wajda - b&w - 12 min.
The first meeting of Stach and Dorotea, the gathering of the young partisans, and Stach being beaten up by the Germans
THE LADYKILLERS
United Kingdom 1955 - Alexander MacKendrick
b&w - 9 min.
The capture of the parrot and the robbery of the bank van
THE RIVAL WORLD
United Kingdom 1955 - Bert Haanstra
b&w - 8 min.
The locusts
THE SEVENTH SEAL
Sweden 1957 - Ingmar Bergman - b&w - 11 min.
The opening sequence, introducing the chess game
ASHES AND DIAMONDS
Poland 1958 - Andrzej Wajda - b&w - 16 min.
The opening of the film including the first meeting of Maciek and Krystyana
WORLD OF APU
India 1959 - Satyijit Ray - b&w - 18 min.
The village wedding, at which Apu becomes first a spectator and then the bridegroom
SMALLPOX (TV)
United Kingdom 1955 - b&w - 8 min.
A dramatized account of the outbreak and control of a smallpox epidemic
SEWERMEN (TV)
United Kingdom - b&w - 17 min.
The work of some of the men employed on London's main drainage system
AMERICAN TOURISTS (TV)
United Kingdom 1957 - b&w - 5 min.
A survey of what the American tourist may expect to find in Britain
STREET CLEANERS (TV)
United Kingdom 1957 - b&w - 17 min.
An attempt to capture a true to life impression of a London worker
STREET TRADERS (TV)
United Kingdom 1957 - b&w - 14 min.
A good example of the direct interview technique
TRAMPS (TV)
United Kingdom 1958 - b&w - 14 min.
An investigation of the place of the tramp in the Welfare State
PROFILE OF ROBERT MORLEY (TV)
United Kingdom 1958 - b&w - 5 min.
An interview with the actor, Robert Morley
FAN FEVER (TV)
United Kingdom 1958 - b&w - 22 min.
An attempt to analyse all the aspects of mass hysteria and fan worship associated with the modern teenager
AMERICAN TV COMMERCIALS (TV)
U.S.A. 1959 - b&w - 11 min.
An illustration of the various forms of "hard" and "soft" selling used in American advertising
THE LAST HOURS (TV)
United Kingdom 1959 - b&w - 83 min.
An excellent example of a typical "Play of the Week", illustrating differences in approach between live action and television film

(United Kingdom)

Distribution: Contemporary Films, London

ALEXANDER NEVSKY
USSR 1938 - b&w - 10 min.
The battle on the ice
CHILDREN OF HIROSHIMA
Japan 1952 - b&w - 10 min.
The dropping of the bomb
IVAN THE TERRIBLE
USSR 1944 - b&w - 10 min.
The marriage feast

III. SHORT FILMS

Austria

Production and distribution: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Vienna

SCHULE UND BILDUNGSFILM
b&w - 28 min.
(How a film should be used in schools)
Austria 1960 - A. Hübl
Film as an audio-visual aid
BRENNWEITE - PERSPEKTIVE
b&w - 13 min.
(Focal distance - Perspective)
Austria 1960 - D. Burckert
DIE EINSTELLUNG
b&w - 6 min.
(The Shot)
Austria 1960 - D. Burckert
DER SCHNITT

b&w - 10 min.
(Editing)
Austria 1960 - D. Burckert

BLENDEN
b&w - 14 min.
(Dissolves of shots)
Austria 1960 - D. Burckert

KAMERAFAHRT UND TRANSFOKATOR
b&w - 19 min.
(Camera tracking and zoom lens)
Austria 1960 - D. Burckert

KAMERAFAHRT
b&w - 14 min.
(Camera tracking)
Austria 1960 - D. Burckert

ZEITGESTALTUNG IM FILM
b&w - 14 min.
(About the elements of time in film)
Austria 1960 - D. Burckert

DAS WUNDER DES FERNSEHENS
b&w - 11 min
(Miracles of television)
Austria 1960

WIE EINE FERNSEHSZENE ENTSTEHT
b&w - 13 min.
(How a television scene is made)
Austria 1960 - Prod. Austrian TV

Denmark

HVORDAN FILMEN FORTAELLER EN HISTORIE
b&w - 6 min.
(How a film story is told)
Denmark 1960 - F.D.F.'s Filmtjeneste

France

Distributor: Institut Pédagogique National, Paris

LA NAISSANCE DU CINEMA
b&w - 40 min.
France - R. Leenhardt
History of film from the early beginnings

CINEMA LUMIERE
b&w - 25 min.
France - Paul Paviot
A film about the life and work of the Lumière brothers

LE GRAND MELIES
b&w
France - Franju
Short film about G. Méliès, with extracts from his films

PREHISTOIRE DU CINEMA
b&w
France - E. Degelin
Short film on the prehistory of film

COMMENT LE FILM PARLE
b&w
France - Edita-Films

ECRIRE EN IMAGES
b&w
France - J. Mitry

AUTEUR D'UN FILM DE MONTAGE
b&w
France - A. Pol
Editing demonstrated by an example

L'OEUVRE SCIENTIFIQUE DE PASTEUR
b&w - 35 min.
France - G. Rouquier
Short film to demonstrate different shots and the so-called "punctuation" of the film language

LE PONT DE TANCARVILLE
b&w
France - H. Champetier
Short film to demonstrate shots

IMPRESSIONS DE NEW YORK
b&w
France - F. Reichenbach
Short film to demonstrate the composition of shots

BALZAC, LE ROI SOLEIL
b&w - 24 min.
France - J. Vidal
Film to demonstrate the "camera in motion"

UN JARDIN PUBLIC
b&w - 20 min.
France - P. Paviot
Film to demonstrate the "camera in motion"

A. MASSON ET LES QUATRE ELEMENTS
b&w
France - J. Grémillon
To demonstrate the "camera in motion"

LE CHARRON
b&w
France - G. Rouquier
To demonstrate "punctuation"

LA MACHINE ET L'HOMME
b&w
France - J. Mitry
To demonstrate "punctuation"

LA SYMPHONIE MECANIQUE
b&w
France - J. Mitry
To demonstrate "punctuation"

IMAGES GOTHIQUES
b&w - 10 min.
France - M. Cloche
To demonstrate lighting

LES OURSINS
col. - 15 min.
France - J. Painlevé
To demonstrate certain aspects of sound in film

ARTHUR HONEGGER
b&w
France - G. Rouquier
To demonstrate certain aspects of sound in film

IMAGES POUR DEBUSSY
b&w - 22 min.

AUBERVILLIERS
b&w
France - E. Lotar
To demonstrate the use of music in film (music of J. Kosma)

LE TONNELIER
b&w

France - G. Régnier
An example of editing
LE CHAUDRONNIER
b&w
France - G. Rouquier
Example of editing
UN FORGERON AU TRAVAIL
b&w - 5 min.
France - R. Bricon
Example of editing
LES AVENTURES D'UNE MOUCHE BLEUE
b&w
France - Dr. Thévenard
Example of editing
LA MER REMONTE A ROUEN
b&w
France - Molinario
Example of editing
VEL' D'HIV
b&w
France - Guy Blanc
Example of editing
VAN GOGH
b&w
France - A. Resnais
Example of editing
LE POISSON ROUGE
col. - 12 min.
France - E. Séchan
Analysis of dramatic structure
LE BALLON ROUGE
col. - 34 min.
France - Lamorisse
Analysis of dramatic structure
LES HOMMES DE LA NUIT
b&w - 35 min.
France - H. Fabiani
Analysis of dramatic structure
NIOK
col. - 45 min.
France - E. Séchan
Analysis of dramatic structure
LA GRANDE PECHE
b&w
France - H. Fabiani
Analysis of dramatic structure
DERRIERE LE DECOR
b&w
France - J. Mitry
Genesis of a film
TU SERAS STAR
b&w
France - J. Mitry
About film actors
LES METAMORPHOSES D'UN VISAGE
b&w - 3 min.
France - Centre audio-visuel de Saint Cloud
LE "CHAMP - CONTRE CHAMP"
b&w - 3 min.
France - Centre audio-visuel de Saint Cloud
PLANS HIERARCHIES, PLAN SEQUENCE, PLAN TRAVELLING
b&w - 3 min.
France - Centre audio-visuel de Saint Cloud
LES ECHELLES DE PLANS
b&w - 12 min.
France - Institut Pédagogique National
LES MOUVEMENTS D'APPAREILS
b&w - 11 min.
France - Institut Pédagogique National
LES ANGLES DE PRISE DE VUES
col. - 11 min.
France - Institut Pédagogique National
AUTOUR DE L'ARGENT
silent
France
Presents shots taken for the film of Marcel L'Herbier, entitled "L'ARGENT"
ENREGISTREMENT ET REPRODUCTION DES SONS
France - M. Cantagrel
Sound recording and reproduction

Germany (Federal Republic)

Production and/or distribution: Institut für Film und Bild, Munich

EINE FILMSZENE ENTSTERT
(How a film scene is made)
Germany 1953 - E. Niederreither
silent - b&w - 25 min.
HAUS IM HAUS
Germany 1953 - Real Film
b&w - 14 min.
How a new film studio is built
VARIATIONEN UBER EIN FILMTHEMA
(Variations on a film theme)
Germany 1954 - E. Niederreither - b&w - 17 min.
Some techniques of film demonstrated
DER FILMSCHNITT
(Editing of film)
Germany 1958 - E. Niederreither - b&w - 20 min.
Deals with questions concerning film editing
LUMIERE
France - P. Paviot - b&w - 12 min.
A German version of the French film about the Lumières
PAMPHYLOS - DER MANN MIT DEM AUTOTICK
Germany 1961 - F. Streich/Ch. W. Rischert
col. - 20 min.
The animation of drawings
PACIFIC 231
France - J. Mitry - b&w - 10 min.
Example of "montage" on music of Honegger
MENSCHEN IN EINER STADT
Sweden - Arne Sucksdorff - b&w - 18 min.
Significant examples of the elements of film language
...UND DIE SEE WAR NICHT MEHR
(...en de Zee was niet meer)
Netherlands - Bert Haanstra - col. - 24 min.
Significant examples of editing
GLAS
Netherlands - Bert Haanstra - col. - 11 min.
An example of artistic film rhythm

Italy

Several distributors

ACCADEMIA DEL CINEMA
Italy
Distributor: SEDI, Roma - b&w - 9 min.
Description of the courses at the Experimental Centre of Cinematography in Rome

BAMBINI DOPPIATORI
Italy - G. Damiani - col. - 10 min.
Distributor: ASTRA - cinematografica, Roma
About children employed for "dubbing" of dialogue in film making

COLORE NELLA FOTOGRAFIA
Italy - A. de Ciaula/FILMARPA - col. - 11 min.
The history of coloured photography

COME NASCE UN CARTONE
Italy - G. Damiani - b&w - 15 min.
Distributor: Centro Nazionale Sussidi Audiovisivi, Roma
The animation of drawings

LAVAGNE PARLANTI
Italy - Centro Nazionale Sussidi Audiovisivi
b&w - 8 min.
The use of audio-visual aids in Italian schools
Distributor: Industrie Cinematografiche e televisivi

TEATRO DI POSA No. 1
Italy - b&w - 18 min.
How a film is made

Switzerland

ELEMENTE DES FILMS
Switzerland - Kunstgewerbemuseum Zürich
b&w - 9 min.
The elements of film

GESTALTUNG MIT FILMELEMENTEN
Switzerland - Kunstgewerbemuseum Zürich
b&w - 10 min.
The means for making a film

FILMISCHE BILDSPRACHE
(The film language of pictures)
Switzerland - Kunstgewerbemuseum Zürich
b&w - 34 min.

DAS KINEMATOGRAPHENTHEATER UM 1900
(The cinema of about 1900)
Switzerland - Kunstgewerbemuseum Zürich
b&w - 21 min.

REPORTAGE AUS DER FRUHZEIT DES FILMS
(A report on the history of film)
Switzerland - Arbeiterbildungszentrale Bern
b&w - 10 min.

United Kingdom

Production and/or distribution: The British Film Institute, London

TELEVISION COMES TO LONDON
United Kingdom 1936 - b&w - 17 min.
A record of the development of television in Great Britain up to 1936

BBC TELEVISION 1950
b&w - 5 min.
Television service as it was in 1950
A brief report on the equipment and production techniques of the BBC

TELEVISION COMES TO THE LAND
France 1958 - b&w - 24 min.
Unesco's work in developing television for rural adult education in France, Italy and Japan

TELLING A STORY IN PICTURES
United Kingdom 1953 - S.G.P. Alexander
b&w - 3 min.
The film shows two versions of a simple incident, seen first by a static camera and then edited to give a more effective film presentation

ORIGINS OF THE MOTION PICTURE
United Kingdom - b&w - 19 min.
A short survey of the development of the cinema from its earliest days to the Edison experiments with the kinetograph, the kinetoscope and the vitagraph

HOMAGE TO DR. MAREY
France - silent - b&w - 6 min.
A reconstruction of the work of Dr. Marey and his chronophotographic system

LUMIERE PROGRAMME
France 1895 - silent - b&w - 8 min.
A complete reprint of the programme of the first public film show in England, at the Regent Street Polytechnic, London, on 20 February 1896

THE GREAT TRAIN ROBBERY
U.S.A. 1903 - Edwin S. Porter
silent - b&w - 12 min.
One of the earliest important story films in the history of the American cinema

ABERDEEN, 1906
United Kingdom 1906/1956 - b&w - 10 min.
An interesting example of an early newsreel

COLOUR BOX
United Kingdom 1935 - Len Lye - col. - 5 min.
A gay adventure in abstract colour shapes

COMMUNICATIONS PRIMER
U.S.A. 1955 - Ray and Charles Eames
col. - 20 min.
An imaginative exposition of the principles of human communication

GEORGES MELIES
France 1953 - Georges Franju - b&w - 30 min.
Reconstructed documentary on the life of the famous French film maker, Georges Méliès

United States of America

Distributor: the Washington Film Library Association

BIOGRAPHY OF A MOTION PICTURE CAMERA
U.S.A. - AF Films 1949 - b&w - 10 min.
Record of successful inventions which resulted in the modern motion picture camera

FACTS ABOUT FILM
U.S.A. - DuPont 1941 - b&w - 10 min.
How to handle a film projector

HOW MOTION PICTURES MOVE AND TALK
U.S.A. - UWF 1940 - b&w - 10 min.
History of motion picture production. Developing, printing, cutting and editing film

UNDERSTANDING MOVIES
U.S.A. - TFC 1951 - b&w - 17 min.
How to increase critical enjoyment. Examples of good directing, acting, photography, editing

ORIGINS OF THE MOTION PICTURE
U.S.A. - U.S. Dept. of the Navy 1955
b&w - 21 min.
A historical report of the development of the machinery and arts of the motion picture

BASIC MOTION PICTURE TECHNIQUE
U.S.A. - Celluloid College - b&w - 32 min.
Demonstrates panning, shot, build up, composition, indoor lighting and applied technique

MOVIE MAGIC
U.S.A. - Sterling Television - b&w - 14 min.
Explains the nature of animation in cinematography

MOVIES ARE ADVENTURE
U.S.A. - Motion Picture Industry and Universal.
b&w - 11 min.
Uses scenes from old and new films to emphasize that movies appeal to all people. Shows how people imagine themselves as their favourite screen characters, participating in the events as they take place

MOVING WITH MOVIES
U.S.A. - Contemporary Films - b&w - 10 min.
Discusses the aesthetic effects of the motion picture upon its audience

BEHIND THE SCENES AT WALT DISNEY'S STUDIOS
U.S.A. - Walt Disney - col. - b&w - 27 min.
As an excerpt from "The Reluctant Dragon", this film takes Robert Benchley through the Walt Disney Studios and shows how cartoons are made

THE CINEMATOGRAPHER
U.S.A. - Picture Industry and Paramount
b&w - 10 min.
Describes the importance of a director of photography, and shows some of the factors to be considered in planning for the desired effect on the screen. Excerpts from feature films provide examples

COSTUME DESIGNED
U.S.A. - Motion Picture Industry and RKO
b&w - 9 min.
Shows how each character in a movie is attired to sustain the mood of the scene in accurate detail. Emphasizes the skill of designing costumes to transfer a human personality into a "screen character".

HOW MOTION PICTURES MOVE AND TALK
U.S.A. - Bell and Howell - b&w - 11 min.
Explains basic principles of the motion picture and, by animation, shows how sound is recorded on a strip of film

FILM PROBLEMS
U.S.A. - Indiana University A-V Center
b&w - 8 min.
Presents a number of problems arising in the filming of a person walking into a room to talk to someone

HOW YOU SEE IT
U.S.A. - Jam Handy - b&w - 8 min.
Explains persistence of vision and how it makes motion pictures possible

LET'S GO TO THE MOVIES
U.S.A. - Motion Picture Industry and RKO
b&w - 9 min.
Chronicles the technical and aesthetic growth of moving pictures, using excerpts from famous old films

MARCH OF THE MOVIES
U.S.A. - MOT - b&w - 21 min.
Reviews the development of the entertainment motion picture in the United States. Describes the work of the Museum of Modern Art. Presents examples from many famous films.

MOMENTS IN MUSIC
U.S.A. - Motion Picture Industry and MGM
b&w - 11 min.
Scenes from Hollywood films are used to represent the music brought to us in motion picture theatres

SCREEN WRITER
U.S.A. - Motion Picture Industry and 20th Century Fox - b&w - 10 min.
Shows that the task of the screen writer is to strip a book or story down to its elements and put it together again, so that the characters move and live and the printed words can be transferred into visual and aural patterns

THE TOY THAT GREW UP
U.S.A. - AF Films - b&w - 17 min.
Traces the effort of men to reproduce motion. Includes a complete performance of the Praxinoscope

Canada

LET'S TALK ABOUT FILMS
Canada 1953 - National Film Board - b&w - 18 min.
An approach to film discussion, showing some of the problems encountered and how they may be overcome. The centering of discussion in the group rather than in the leader is seen to be an effective technique

IV. SLIDE SERIES AND FILMSTRIPS

Austria

Production and distribution: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Vienna

VORGESCHICHTE DER KINEMATOGRAPHIE
b&w - 23 pictures
(The early history of cinematography)
FRUHZEIT DER KINEMATOGRAPHIE
b&w - 10 pictures
(The early days of cinematography)
EINFUHRUNG IN DIE FILMTECHNIK
b&w - 30 pictures
(Introduction to film technics)
DER TRICKFILM
b&w - 31 pictures
(Trick films)
ATELIER TRICKS
b&w - 19 pictures
(Special optic effects)
FILMATELIER- UND AUSSENAUFNAHMEN
b&w - 30 pictures
(Inside and outside shots)
ENTWICKLUNGSGESCHICHTE DES SPIELFILMS
b&w - 40 pictures
(The development of feature films)
BILDGESTALTUNG UND AUSDRUCK
b&w - 11 pictures
(The composition of shots)
FILMBESUCH UND FILMWIRKUNG
b&w - 30 pictures
(The emotional impact of going to the cinema)
VON DREHBUCH ZUR SZENE
b&w - 9 pictures
(From the scenario to shooting)
DIE ERFINDUNG DER KINEMATOGRAPHIE
b&w - 44 pictures
(The invention of cinematography)
DIE ANFANGE DES FILMS VOR DEM 1. WELTKRIEG
b&w - 34 pictures
(The first steps of the cinema before the First World War)
DER STUMMFILM IN AMERIKA
b&w - 42 pictures
(The silent film in America)
DER STUMMFILM IN DEUTSCHLAND
b&w - 42 pictures
(The silent film in Germany)
DIE ENTWICKLUNG DES RUSSISCHEN STUMMFILMS
b&w - 32 pictures
(The development of silent film in Russia)
DER STUMMFILM IN FRANKREICH
b&w - 42 pictures
(The silent film in France)
TONFILM IN USA 1. TEIL
b&w - 50 pictures
(Sound film in U.S.A.)
TONFILM IN USA 2. TEIL
b&w - 52 pictures
(Sound film in U.S.A.)
DER BRITISCHE FILM
b&w - 40 pictures
(Film in Great Britain)
DIE BRITISCHE FILMPRODUKTION
b&w - 44 pictures
(The British film industry)
DER TONFILM IN FRANKREICH
b&w - 47 pictures
(The sound film in France)
DER TONFILM IN DEUTSCHLAND
b&w - 42 pictures
(The sound film in Germany)
DER TONFILM IN RUSSLAND
b&w - 36 pictures
(The sound film in Russia)
DER OSTERREICHISCHE FILM
b&w - 61 pictures
(Film in Austria)
DER ITALIENISCHE FILM
b&w - 48 pictures
(Film in Italy)

Distributor: Professor Dr. Franz Zochbauer, Salzburg

STARS, MANAGER UND FANS
b&w - 60 pictures

Belgium

Distributor: CEDOC, Bruxelles

FILM TECHNIQUES - b&w - 60 pictures
FILM LANGUAGE I - b&w - 60 pictures
FILM LANGUAGE II - b&w - 60 pictures
HISTORY OF FILM - b&w - 60 pictures
FILM AND MEN - b&w - 60 pictures

Denmark

Distributor: Statens Filmcentral København

MENNESKER I BILLEDVINDUET
(Men presented on the screen)
In addition: Several filmstrips about film history - b&w - 36 pictures

Germany (Federal Republic)

Distributor: Institut für Film und Bild, Munich

WIE EIN FILM ENTSTEHT Teil 1
(How a film is made. Part 1: from scenario to shooting)
b&w - 19 pictures
WIE EIN FILM ENTSTEHT Teil 2
(How a film is made. Part 2: the finishing work)
b&w - 18 pictures

TECHNIK DES PUPPENTRICKS
(How a puppet film is made)
col. - 18 pictures
DER FILMSTAR
(The Film Star)
b&w - 17 pictures
col. - 5 pictures

Distributor: Institut für Film und Bild, Munich and Westermann Verlag, Braunschweig

MITTEL DER FILMISCHEN GESTALTUNG (3 SERIEN)
(Techniques of the film language) (3 series)
DER DEKOR
(Decoration)
b&w - 12 pictures
BEWEGUNG VOR DER KAMERA
(Movements in front of the camera)
b&w - 19 pictures
DIE AUSLEUCHTUNG
(Lighting)
b&w - 17 pictures

Distributor: Arbeitskreis Jugend und Film, Munich

DIE KUNST DER EINSTELLUNG
(Remarkable shots from famous feature films)
b&w - 24 pictures

Distributor: Katholische Filmkommission für Deutschland und Nüttgens Verlag, Düsseldorf

FILMTECHNIK
(Film techniques)
b&w - 44 pictures
FILM ALS WARE
(Film as merchandise)
b&w - 32 pictures
FILM ALS KUNST
(Film as an art)
b&w - 48 pictures
WIRKUNGEN DES FILMS
(Emotional impact of film)
b&w - 40 pictures
GESCHICHTE DES FILMS
(History of film)
b&w - 51 pictures
FILM UND KIRCHE
(Film and Church)
b&w - 38 pictures
FILMWERBUNG
(Film as a means of advertising)
b&w - 50 pictures

Indonesia

Several filmstrips

Distributor: Balai Pondidikan Keperagaan (Teaching Aids Centre, Bandung)

Several slide series

Distributor: Bandung Teachers' College, Bandung

Italy

Several slide series of the "Centro Sperimentale di Cinematografia", Roma
Several filmstrips of the same institution

Netherlands

Distributors: Nederlands Film Instituut, Amsterdam; Stichting Filmcentrum, Hilversum; Instituut Film en Jeugd, The Hague; Katholieke Film Actie, The Hague; Stichting Nederlandse Onderwijsfilm, The Hague

HOW A FILM IS MADE
EDITING EXAMPLE FROM THE FILM "M"
EDITING EXAMPLE FROM THE FILM "FALLEN IDOL"
EDITING EXAMPLE FROM THE FILM "MANDY"
EDITING EXAMPLE FROM THE FILM "BRIEF ENCOUNTER"
THE TECHNIQUE OF THE ART OF THE FILM, PART I

Singapore

Several filmstrips and slide series on:
THE INVENTION OF CINEMATOGRAPHY
THE ART OF THE SOUND FILM IN AMERICA
THE ART OF THE SOUND FILM IN BRITAIN
THE ART OF THE SOUND FILM IN GERMANY
THE ART OF THE SOUND FILM IN RUSSIA
THE ART OF THE SILENT FILM IN FRANCE
THE ART OF THE SILENT FILM IN AMERICA
THE ART OF THE SILENT FILM IN GERMANY
THE ART OF THE SILENT FILM IN RUSSIA

Switzerland

DER FILM - EIN PROBLEM UNSERER ZEIT
(Film - Problem of our time)
b&w - 50 slides

Distributor: Pro Juventute, Zürich

KLEINE FILMSCHULE FUR FILMLAIEN
(Small film school for beginners)
b&w - 60 slides

Distributor: Kantonale Lehrfilmstelle St. Gallen

FILMARTEN - AUSDRUCKSMITTEL DES FILMS
(Film categories - Techniques of film "grammar")
b&w - 150 slides
Distributor: Max Nüesch, St. Gallen

FILMGESCHICHTE
(Film history)
b&w - 130 slides

Distributor: Pro Juventute, Zürich

United Kingdom

Distributor: The British Film Institute, London

DEVELOPMENT OF CINEMA, AND TWENTY FILM MAKERS - b&w - 35 pictures
PRODUCTION TECHNIQUES - b&w - 44 pictures
FILMS OF CHAPLIN, FORD, CAPRA, REED and T.E.B. CLARKE - b&w - 49 pictures

V. TAPES AND RECORDS

Austria

Records

ORPHEUS IN DER FILMWELT
(Kabarett aus Wien Nr. 15)
DIE ELFI VON HERNALS
(Kabarett aus Wien Nr. 19)
ROSA GUNDLMOSER
(Kabarett aus Wien Nr. 19)

Germany (Federal Republic)

Record

FALSCHMUNZER AM WERK
(False coiner at work)

Tape

FILMGESPRACHE MIT JUGENDLICHEN
(How to talk about film with young people)
42 min.

Institut für Film und Bild, München

VI. TEXTBOOKS, MANUALS, BROCHURES

Austria

JUGEND UND FILMERLEBEN
(Young people and film)
F. Zöchbauer, Emsdetten (F.R. Germany)
Verlag Lechte, 1960
DER FILM IN DER VOLKSBILDUNG
(Film and adult education)
F. Kastner, Graz
Stiasny Verlag, 1959
DER FILM - WERDEN UND WESEN EINER NEUEN KUNST
(Film - a new art)
Béla Balázs, Vienna
Globus Verlag, 1949

Belgium

TIEN LESSEN OVER FILM
(Ten lessons about film)
CEDOC, Bruxelles
GRAMMAIRE DU CINEMA
Jos. Roger, Brussels,
Editions Universitaires, 1954
INTRODUCTION AUX PROBLEMES DU CINEMA ET DE LA JEUNESSE
L. Lunders, Paris/Brussels
Editions Universitaires, 1953
LE CINEMA FAIT SOCIAL
A. Delvaux, Brussels
Université libre de Bruxelles, 1959
PANORAMIQUE SUR LE 7eme ART
R. Claude, V. Bachy et B. Taufour
Paris/Brussels
Editions Universitaires, 1959

Denmark

FILMENS BETYDNING OG VILKAR
(Importance of film)
E. Neergaard, Copenhagen
Dansk Skolescene, 1957
HVAD ER FILM?
(What is film?)
E. Sierstedt, Copenhagen
Gyldendal, 1957
FILMUNDERVISNING
(Film teaching)
E. Sierstedt, Copenhagen
Gyldendal, 1961
FILMKUNDSKAB
(Film appreciation)
E.S. Saxtorph, Copenhagen
Statens Filmcentral, 1961
FILMEN
(Film)
J. Chr. Lauritzen, Copenhagen
Schønberg, 1950
HVAD ER FILM?
(What is film?)
J. Chr. Lauritzen & B. Rasmussen, Copenhagen
Schultz, 1954
FILMKUNDSKAB
(Film appreciation)
E. Neergaard, Copenhagen
Gyldendal, 1952

Finland

JOHDATUS ELOKUVAN ESTETIIKKAAN
(Introduction to the aesthetics of film)
H. Miettunen, Turku, 1949

AUDIOVISUAALINEN KANSANSIVISTYSTYO
(Audio-visual aids in adult education)
H. Miettunen, Kuopio, 1954

France

LE CINEMA
H. Agel, Tournai, Paris
Casterman, 1954
PRECIS D'INITIATION AU CINEMA
H. & G. Agel, Paris
Les Editions de l'Ecole, 1957
TECHNIQUE DU CINEMA
G. Lo Duca, Paris
Presses Universitaires, 1953
LE LANGAGE CINEMATOGRAPHIQUE
M. Martin, Paris
Editions du Cerf, 1955
LE CINEMA
E. Morin, Paris
Editions de Minuit, 1956
INITIATION AU CINEMA
Ch. Rambaud, Paris
Ligel, 1957
ESPRIT DU CINEMA
J. Epstein, Paris
Jeheber, 1955
HISTOIRE GENERAL DU CINEMA
G. Sadoul, Paris
Denoël, 1956
MANUEL DU PARFAIT PETIT SPECTATEUR
A. Kyrou et Sine, Paris
Edition Le terrain vague, 1958
"Fiches filmographiques" are published in France to a great extent, especially by:
IDHEC (Institut des Hautes Etudes cinématographiques)
92 Avenue des Champs Elysées, Paris
FNCE (Fédération Nationale du Cinéma Educatif)
52 Boulevard Beaumarchais, Paris 10^{e}.
UFOLEIS (Ligue Française des oeuvres laïques d'éducation par l'image et par le son
Films pour enfants Ciné-Jeunes (Comité français du cinéma pour la jeunesse)
Edition Pensée vraie (Centre catholique du cinéma, de la radio et de la télévision)
112 Rue de Richelieu, Paris
BIF (Bureau international du film)
27 Rue Puy Gaillot, Lyon
Service Culturel de la CCRT (Centre catholique du cinéma, de la radio et de la télévision)
129 Rue Saint Honoré, Paris
FEJ (Film et Jeunesse)
6 Rue Mi-Carème, Saint Etienne, Loire
Télé-Ciné: FLECC (Fédération - Loisirs et Culture cinématographique)
155 Boulevard Haussmann, Paris 8^{e}
RADIO CINEMA TELEVISION
31 Boulevard de La Tour Maubourg, Paris
Culture et Télévision
27 Rue Cassette, Paris 6^{e}

LES GENRES DU CINEMA
(classes de 2ème)
A. Vallet, Paris
Ligel, Coll. "Perspectives" 461
PHILIPPE ET BRIGITTE, CINEASTES
(classes de 7ème et 8ème)
div.
Paris, Ligel, Coll. "Perspectives" 462
FLASHES SUR L'HISTOIRE DU CINEMA
(classes de 1ère)
A. Vallet, Paris,
Ligel, Coll. "Perspectives" 463
EXPLORATION DE L'IMAGE
(Premières années de formation)
div.
Paris, Ligel, Coll. "Perspectives" 464
EXPLORATION DU FILM
(Enseignement secondaire)
C. Rambaud & A. Vallet, Paris
Ligel, Coll. "Perspectives" 465
AU DELA DE L'IMAGE
(classes de philosophie et mathématiques)
A. Vallet, Paris
Ligel, Coll. "Perspectives" 466
GRAMMAIRE CINEMATOGRAPHIQUE
R. Bataille, Paris
Taffin-Lefort, 1947
ESSAI DE GRAMMAIRE CINEMATOGRAPHIQE
A. Berthomieu, Paris
La Nouvelle Edition, 1946
LA MUSIQUE ET LE CINEMA
G. Hacquard, Paris
Presses Universitaires de France, 1959
DEFENSE ET ILLUSTRATION DE LA MUSIQUE DANS LE FILM
H. Colpi, Lyon
B.P.S. Préfecture, 1961
GUIDE DES TELESPECTATEURS ET DES TELE-CLUBS
div.
Fédération des oeuvres laïques de la Seine, 1959
REGARDS NEUFS SUR LA TELEVISION
E. Lalou, Paris
Editions du Seuil No. 12, Peuple et Culture, 1957
TELEVISION
J. Quéval & J. Thévenot, Paris
Gallimard, Coll. Air du Temps, 1957
TELEVISION NOTRE AMI
E. Gerin,
Maison de la Bonne Presse, 1961
HISTOIRE POPULAIRE DU CINEMA
Ch. Ford, Paris
Nouvelle Edition, 1955
LE LANGAGE CINEMATOGRAPHIQUE
F. Chevassu,
Ligue française de l'enseignement, 1962
INITIATION AUX TECHNIQUES DU CINEMA
M. Wyn, Paris
Edition Eyrolles, 1956

Germany (Federal Republic)

FILMERZIEHUNG
(Film education)
W. Brudny, Munich
Arbeitskreis Jugend und Film, 1953
FILMERZIEHUNG
(Film education)
L. Kerstiens, Münster
Verlag Aschendorff, 1961
FILMKUNDE IN DER JUGENDARBEIT
(Teaching film in youth club work)
K. Eiland, Münster
Landesarbeitsgemeinschaft Film, Nordrhein-Westfalen, 1960
DIE SPRACHE DES FILMS
(The language of film)
D. Karsten, Munich
Heering-Verlag, 1954
FILMGESPRACHE MIT JUGENDLICHEN
(How to discuss films with young people)
S. Mohrhof, Munich
Institut für Film und Bild, 1957
DAS FILMGESPRACH MIT JUGENDLICHEN
(How to discuss films with young people)
K. Schubert, Munich/Basle
Ernst Reinhardt Verlag, 1957
FILM - TECHNIK, WIRKUNG, GESTALTUNG
(Technique, impact and methods of the film)
F. Kempe, Brunswick
Westermann Verlag, 1960
PRESSE, RUNDFUNK, FERNSEHEN, REKLAME, PADAGOGISCH GESEHEN
(Press, radio, television, advertising, from the pedagogical viewpoint)
E. Wasem, Munich/Basle
Ernst Reinhardt Verlag, 1959

Italy

ARTE E CINEMA NELLA LORO FUNZIONE SOCIALE
(Educational and social values of the cinema)
P. Crisanti, Rome,
AUIA, 1954
IL CINEMA
(Film in juvenile experience)
G. Flores d'Arcais, Padua
Ed. Liviana, 1954
IL FILM NELLA BATTAGLIA DELLE IDEE
(Several aspects of cinematography, including the cinema and the school; criticism of neo-realistic films)
L. Chiarini, Rome
F.lli Bocca, 1954
IL CINEMA D'ANIMAZIONE
(The history of animated cartoons in Italy and abroad)
W. Alberti, Turin
Ed. RAI, 1957
COME DIVENNI UMBERTO D
(The experience of a university professor as a cinema actor)
C. Battisti, Rome
B.C.N., 1955
DIZIONARIO DELLA TECNICA CINEMATOGRAFICA
(Short dictionary of the most used cinematographic terms)
P. Ucello, Rome
Cinespettacolo, 1950
PROBLEMI DEL FILM
(An anthology of aesthetic essays on film)
Chiarini-Barbaro, Rome
Bianco e Nero, 1939
IL CINEMA NELLA LINGUA; LA LINGUA NEL CINEMA
(Essays about film language)
A. Menarini, Rome
F.lli Bocca, 1955
QUADERNI DI FILMOLOGIA
(A collection of articles on filmology)
Università di Roma, Rome
C.N.S.A., 1957
FILM VISTI: DAI LUMIERES AL CINERAMA
(About 300 reviews of feature films)
M. Gromo, Rome
Bianco e Nero, 1957
PANORAMA DEL CINEMA CONTEMPERANEO (1945-1957)
(Reviews of feature films)
L. Chiarini, Rome
Bianco e Nero, 1957
AL CINEMA COL LAPIS
(Reviews of feature films and documentaries)
F. Sacchi, Milan
Mondadori, 1958
CINEMA ED ETA' EVOLUTIVA
(A study on the important part played by films in the formative years)
R. Laporta, Florence
La Nuova Italia, 1957
STAMPA, SPETTACOLO ED EDUCAZIONE
(Press, cinema, television and education)
G.M. Bertin, Milan
Marzorati, 1956
CINEMA EDUCATIVO E NO
(The value of films as an educational or "non-educational" factor in youth)
C. Cottone, Rome
Signorelli, 1952
IL CINEMA NEI PROBLEMI DELLA CULTURA
(A report of the International Congress of CIDALC held in Florence in June 1950)
CIDALC, Rome
Bianco e Nero, 1951
IL CINEMA NELLA SCUOLA
(Polemics, theories and documentation on films in school)
M.A. Alla, Rome
Capriotti, 1950
IL CINEMA PER RAGAZZI E LA SUA STORIA
(The history of films for young people)
M. Verdone, Rome
C.C.C., 1953
CINEMATOGRAFO E CRIMINALITA'
(The influence of films on juvenile delinquency)

B. Bottazzi, Reggio Emilia
Poligrafica Reggiana, 1953
IL FILM E I PROBLEMI DEL' EDUCAZIONE
(Films and problems of education)
L. Volpicelli, Rome
F. lli Bocca, 1954
SCUOLA ATTIVA E CINEMA
(Comparison between educational cinematography in general and the use of film in the "active" school)
A. Mura, Rome
Cineteca Scolastica, 1954
LA SCUOLA E IL FILM
(Questions relating to educational films in school)
R. Branca, Rovigo
Instituto Padano, Arti Grafiche, 1952
SCUOLA E CINEMA IN ITALIA
(The situation of school cinematography and its importance)
L. Volpicelli, Rome
Lo Spettacolo, 1951
IL VOLTO DEL CINEMA
(An anthology of various problems about cinema)
Basari, Canessa, Fabbri, May, etc., Rome
AVE, 1941
CINEMA E GIOVENTU'
(A research on film experience from a psycho-pedagogic point of view)
E. Tarroni, S. Paderni, Rome
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